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## LAWRENCE TIBBETT

### IN TWO RESTORATIONS

### METROPOLITAN OPERA HOUSE

*Times Wide World photos*

Above, in the Title Role of Falstaff

On the right, the Artist as Seen in Simon Boccanegra

(LEFT)
*ROSE BAMPTON JOINS 110,000 MILE CLUB*
*of United Airlines after completing her second round trip across the continent in two weeks. Capt. Sterling of the airlines presented to the soprano a bronze plaque of membership, the second to be awarded a woman, Mrs. Franklin D. Roosevelt holding the other.*

(BELOW)
*ISIDOR GORIN SINGS AGAIN FOR VIKTOR FUCHS*
*on a brief visit in New York, during which the concert and radio baritone renewed acquaintance with the teacher of his early days in Vienna.*

*FAR FROM WINTER'S SNOW AND SLEET*
*Oscar Wagner, left, and Ernest Hutcheson, dean and president, respectively, of the Juilliard School of Music, tee off for a round of golf at Tampa, Fla.*

(LEFT)
*IVOR NEWTON ACCOMPANIES NAN MARYSKA,*
*English soprano, in his new television broadcast, The Accompanist Speaks, over BBC. In this program he gave a pictorial description of his work and methods. (Photo © by BBC.)*

(RIGHT)
*ANNA MOLYNEAUX,*
*manager of the Dessoff Choirs, Dalcroze School of Music and new managing director of the National Music League, in her garden.*

(RIGHT)
*LAWRENCE TIBBETT SIGNS CONTRACT*
*for his latest radio engagement as Lawrence Evans, left, of Evans and Salter, managers of Mr. Tibbett's professional activities, and Paul Louis, right, radio representative of the Columbia Concerts Corporation, watch. Mr. Tibbett commutes by air to Hollywood to participate in the program on Sunday evenings.*

(LEFT)
*JESSICA DRAGONETTE,*
*soprano, photographed by a member of the audience during her recent concert in Massey Hall, Toronto, Can. Among her latest appearances was a concert in the Duluth (Minn.) Armory.*

(See Inside Back Cover for Additional News Pictures)

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SIXTIETH YEAR

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# MUSICAL COURIER
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New York, N. Y.
February 15, 1939

## London Hears BBC Orchestra Conducted by Bruno Walter

### Bach's Oboe Concerto Performed—Schnabel Rebukes Audience for Coughing—Stell Andersen in Recital

By HUGH LIVERSIDGE

LONDON.—An ovation greeted Bruno Walter when he conducted the BBC Orchestra in Queen's Hall. The program was devoted to Mozart: G minor symphony, exquisite in balance and sentiment, followed by the Requiem, which, assisted by the BBC Choir, Noel Eadie (soprano), Astra Desmond (contralto), Heddle Nash (tenor) and Keith Falkner (bass), had remarkable effect. The Kyrie and Dies Irae were especially noble, and at the end of the memorable concert the crowd displayed unusual enthusiasm.

Stanley Chappel, conductor, opened the London Symphony Orchestra season with Cherubini's Anacreon Overture. The soloist of the occasion was Alfred Cortot, who won ovations in Franck's symphonic variations and Ravel's concerto for the left hand. No higher tribute can be paid the pianist than that he made the Ravel opus acceptable. The remainder of the program included adagio and fugue (Mozart) and Beethoven's seventh symphony.

Mosco Carner conducted a Mozart program at the Cambridge Theatre, showing his technical accomplishments in the E flat symphony, German Dances and Linz Symphony. Soloists were Redvers Llewellyn in Mentre ti lascio (which would have suited his voice in a higher key) and John Hunt in the E flat piano concerto. These concerts, like many in England, stand in need of funds. Betty Humby, in a speech during the interval, asked for two hundred more subscribers to enable the organization to carry on.

#### CHILDREN'S CONCERTS

Dr. Malcolm Sargent presided at the children's concert at Central Hall, presenting in his delightfully informal manner, excerpts from Handel's Samson. The soloists of the occasion were Florence Austral (soprano), Walter Widdop (tenor) and Norman Walker (bass).

#### NEEL STRING OCHESTRA

The first concert of the New Year was the Monday "Pop" at which the Boyd Neel String Orchestra gave a distinguished program. Opening with a stimulating reading of symphony (No. 3) by Vivaldi, Boyd Neel presented Leon Goossens, oboist, in Bach's concerto in A major for oboe d'amore and strings—a hauntingly lovely work. Lekeu's adagio for solo quartet and strings, and Britten's variations on a theme by Frank Bridge were also impressive.

An Adolph Hallis concert proved unusually interesting. A motet with instrumental accompaniment by Stanislas Szarzynski was a decided novelty, expertly presented by Nina Neusch, the Blech Quartet and Arnold Goldsborough, organist. Nina Neusch also proved her worth in Hindemith's early cantata Die Junge Magd. Robert Murchie (flute), Sidney Fell (clarinet) and the Blech Quartet also participated.

#### SCHNABEL'S PROTEST

It was something of an event when Schnabel presented a Schubert program at the Cambridge Theatre. The highlight of the seance was the pianist's reading of the B flat sonata in which a devotional atmosphere prevailed on the platform and in the audience alike. Unfortunately coughing so disturbed the pianist that at the end of the D major sonata he was obliged to tell the audience, "You want me to do my best; and I want you to do your best—to stop coughing."

#### ABOUT RECITALS

At the Wigmore Hall, Stell Andersen won plaudits with a well-balanced program comprising Couperin's Passacaille,

(*Continued on page 36*)

## New York World's Fair Music in Jeopardy

As the Musical Courier goes to press, it is learned that serious dissension has arisen between the executives of the New York World's Fair and Olin Downes, director of its musical program, since the executives object to the cost of his ambitious plan.

At the February 9 meeting of the Music Advisory Committee, it was decided to make a last appeal to the Fair Board to live up to its earlier commitments with Mr. Downes. If that fails, the likelihood is that the entire set-up will be abandoned, and arrangements made with musical managers to provide a series of concerts. It is understood, however, that the Metropolitan Opera Association will give its announced special performances for visitors to the Fair.

## Serkin Joins Curtis Faculty

Appointment of Rudolf Serkin as a member of the piano faculty at Curtis Institute, Philadelphia, has been announced by Mary Louise Curtis Bok, president. Following auditions in May, Mr. Serkin takes up his teaching in October.

## The Doge's Gondolier Sung At the Berlin Volksoper

### One-act Work by Reznicek Shares Bill with Opus by Schliepe—Schicchi Restored—Knappertsbusch Leads Beethoven—Concert of Greek Music

By ANTONIO LORA

BERLIN.—The Volksoper presented two one act works: Der Gondoliere des Dogen, by Emil von Reznicek, and Der Herr von Gegenüber, by Ernst Schliepe, both first performances for Berlin. Carl Moeller was the stage manager, Hanns Mueller conductor, and Walter Kubbernuss decorator and costumer.

The story of the Reznicek opus, by Paul Knudsen, is laid in sixteenth century Venice during the carnival season. Ubaldo, gondolier for the Doge, is unaware that his sister-in-law Celinda loves him. Anina, his wife, learns of this, and seeks a *rendezvous* with Tizio, the mask vendor, during Ubaldo's absence. As the husband unexpectedly returns, Anina disposes of Tizio's cloak by throwing it over the sleeping Celinda, whereupon Ubaldo stabs the girl thinking it is his wife's lover. Celinda, dying, confesses her love. The music is tuneful and well written, but a more compact style would have enhanced the work. Wilhelm Schmidt (Ubaldo), Emmy Stoll (Anina), Betty Kueper (Celinda) and Helmuth Neugebauer (Tizio) were the capable protagonists.

#### A SECOND NEW OPERATIC SCORE

In Herr von Gegenüber, the tale concerns a certain von Brausewetter, who, married only a few days to a young wife, becomes insanely jealous of her due to the attentions of a young man across the street. After a series of hilarious complications, the story closes with the conciliation of all parties. In his handling of this amusing libretto, Schliepe disclosed theatrical comprehension, but an exaggerated and affected musical style. Fritz Honisch as Brauswetter, and Betty Kueper as the maid were perfect types out of the family album and kept the audience roaring with laughter. Margarete Kraemer-Bergan (Annette, the wife), Ernst Kurz (Schoenkopf, the young man) and Maria Eichberg (Frau Blum) were excellent.

The State Opera's new mounting of Puccini's Gianni Schicchi had Karl Neumann in the title role, Carla Spletter (Lauretta), Gino Sinimberghi (Rinuccio), Margarete Ardnt-Ober (Zita), Eugen Fuchs, Hilda Scheppan, Benno Arnold, Otto Helgers and others making up the balance of the cast. Guido Salvini was stage director, Karl Elmendorff conductor. Though well-staged and sung, the performance somehow missed fire.

#### SYMPHONIC SEANCES

At the fourth Philharmonic concert, Alfred Cortot was the ovationed soloist in Franck's Symphonic Variations and Ravel's concerto for the left hand. For his part of the proceedings, Furtwängler presented symphony No. 101 (Haydn), Leonore Overture No. 3 (Beethoven), Divertimento (Stravinsky) and Flying Dutchman Overture.

Hans Knappertsbusch conducted the fourth of the subscription series, leading his men in the Eroica Symphony and the violin concerto by Beethoven, with Erich Roehn soloist. Knappertsbusch's conducting is a model of economy of gesture and maximum of effect, encompassing the entire dynamic scale from pianissimo to thundering fortissimo. Roehn's playing of the concerto was replete with sound musicianship and technical brilliance.

#### WHEN GREEK MEETS GERMAN

Continuing the policy of international exchange concerts sponsored by the Third Reich Ministry of Culture, a concert of Greek composers, under the patronage of the Greek Minister to Germany, was given in the Singakademie. The Berlin Philharmonic Orchestra, under Philokteles Economides, director of the Athens Conservatory, presented An Overture to

(*Continued on page 36*)

## Grace Moore New Louise At Metropolitan Opera

### Scores with Vocalism and Characterization—René Maison as Julien, Pinza in Role of the Father, as Charpentier Work Is Restored After Nine Seasons

By LEONARD LIEBLING

An expectant Saturday matinée audience filled the Metropolitan on January 28 to hear Gustave Charpentier's Louise, returned to that stage after an absence of nine years. Or, to put it more truthfully, the throng was on hand to see and hear Grace Moore, much publicized just previously from Paris, for her appearance in the same role at the Opera Comique. The restoration cast on the present occasion offered also René Mason as Julien; Ezio Pinza, the Father; Doris Doe, the Mother.

Miss Moore has all the vocal requirements for Louise, and also the intelligence to apply them with excellent results. Careful study was evident in her singing and acting, her preparation having been done in Paris with seventy-nine-year-old Charpentier himself, and with Mary Garden, who interpreted the role there just after the premiere in 1900. Musical Americans know that later she was a famous Louise during her entire career in this country.

#### A STRIKING HEROINE

At the recent Metropolitan performance, Miss Moore gave volume and lyric richness to her tones, but seemed not entirely easy in the effort, due without question to debut nervousness and not to lack of confidence. (Confidence is one of the qualities with which Miss Moore has always particularly impressed some of us in all her undertakings.) As she goes on with more Louises, she will gain in vocal flexibility and eloquence, especially in the trying Depuis le Jour aria of the third act.

The Moore acting showed a large stride forward in technic, and here the Garden help was plainly apparent, for the American soprano's characterization had many of the salient aspects established by the glamorous Mary. However, her delineation of frank passion was not quite realized by her successor, who made the rebellious midinette into more of a girlish romanticist. But Miss Moore did well with the petulant obstinacy of the character. Warmer emotional portrayal may be expected to follow with further essays. Pictorially, Miss Moore registered strongly with youthful slimness and attractive appearance, albeit in habiliments somewhat more elegant than we are accustomed to from previous Louises. The audience accepted Miss Moore's presentation with every mark of favor.

#### OTHER LEADING FEATURES

René Maison, always reliable artist, put ardor and style into his singing and acted with smooth competency. One might have wished, though, that his dress had been more becoming. The eye of the beholder was not exactly charmed with the towering tenor's queer hat and rather shapeless suit, both of which looked as though they might have been acquired from the Old Clothes Man who cries his wares so tellingly in one episode of the opera.

Ezio Pinza gave a remarkably sincere and complete interpretation of the Father,

(*Continued on page 14*)

# Cincinnati Regaled with Many Symphonic Delights

## Goossens Programs New Scores by Aaron Copland and Manuel Rosenthal—Josef Hofmann, Rose Pauly and Igor Gorin Are Soloists—Novelties Played by Local String Quartet

CINCINNATI, O.—The significance of Eugene Goossens as a program builder was evidenced anew in his four programs played during January by the Cincinnati Symphony Orchestra under his artistic leadership. Mr. Goossens added immeasurably to our musical information by playing new works and skilfully weaving them into programs offering compositions from the classic and romantic periods.

He gave a sparkling reading of Aaron Copland's El Salon Mexico, bringing out all its color, its exciting rhythms and brilliant scoring. Other works on this program were Wagner's overture to The Flying Dutchman, Saint-Saëns' third symphony in C minor, and Dvorak's highly effective Slavonic Dance (No. 1). Igor Gorin added greatly to the pleasure of the concert with his charming singing of songs and arias and had to accede to the demand for encores.

MANUAL ROSENTHAL SUITE INTRODUCED

Mr. Goossens gave Manuel Rosenthal's symphonic suite, Joan of Arc, its first American performance on January 13, prefacing it with the statement that it is based on a modernistic life of Saint Joan by Delteil, who likens her to a shop girl at the Galeries Lafayette. But Mr. Goossens stated that the music adheres to the well-known episodes of history. It is tremendously effective program music, full of startling inventions and displaying sureness of style. With this Mr. Goossens programmed his own orchestration of the Bach suite in G and the polka and fugue from Schwanda the Bagpiper by Weinberger.

PAULY AND HOFMANN SOLOISTS

A program with no soloist but offering the Brahms Festival Overture, the Bruckner symphony (No. 2) in C minor, and Beethoven's fifth symphony, brought out a vast audience of devoted listeners who cheered Mr. Goossens for this superb program superbly played. His inspiring reading of the Bruckner brought out all its beauties and was deeply appreciated. The orchestra played with artistry and tonal beauty.

In another concert, Schönberg's tone poem, Radiant Night, with its haunting beauty in the violins, was preceded by Weber's Overture to Euryanthe and two arias from Der Freischütz, and Ocean, Thou Mighty Monster from Oberon, sung by Rose Pauly. Then followed an incomparable performance of Strauss' Death and Transfiguration, and the final scene from this composer's Salomé given by Mme. Pauly to a superb accompaniment by the orchestra under Mr. Goossens' artistic direction.

For his Cincinnati appearance with the orchestra under Mr. Goossens' baton Josef Hofmann chose the Beethoven Emperor concerto. He played it as pure music, with a depth of understanding and a brilliant technic that left an indelible memory on all privileged to hear this great master of piano art.

CINCINNATI STRING QUARTET

For the second of the Contemporary Concert Series this quartet offered three first performances in America: Karl Hoeller's string quartet in E (op. 24), Alfred Eduard Rosé's string quartet (No. 2) and a trio suite, On the Highway, by Louise Snodgrass of Cincinnati. Hoeller is one of the important younger German composers whose work is very modern. Rosé, son of Arnold Rosé, founder of the Rosé String Quartet, is now making his home here. His quartet is of fine proportions and was well received. Mrs. Snodgrass was at the piano for her trio, in which Leo Brand played violin and Arthur Bowen the cello. Each work won the acclaim of a discriminating audience.

M. D.

# Agreement Reached in Radio Controversy

An agreement on wages and working conditions for radio performers was reached on February 1 in New York by the American Federation of Radio Artists and the Committee for Advertisers. The draft of a two-year agreement was prepared. One condition, it was said, provides for no rehearsals without pay. The union's basic rate for a fifteen-minute program was also reported to have been accepted, as well as some guarantee as to the length of employment.

The draft shortly afterward was accepted by the advertisers' committee representing sponsors on NBC, CBS and MBS. The details announced reveal that soloists, for fifteen minutes or less, are to receive $40 with $15 for a rebroadcast; for from sixteen to thirty minutes, $50 with $17.50 for the rebroadcast; $60 for from thirty-one to forty-five minutes with $20 for the rebroadcast; and $70 for from forty-six to sixty minutes with $22.50 for a rebroadcast. The agreement also provides for a federation shop and payments for rehearsals. Salary terms for actors and announcers were also provided.

NEW YORK RECITALIST

*SIGURD NILSSEN,*

*basso of opera and concert, gives a Town Hall, New York, recital on February 25. (Photo by Herbert Mitchell.)*

### *National Chorus to Sing American Works at N.F.M.C. Biennial*

The first national chorus to be presented under the auspices of the National Federation of Music Clubs makes its debut on May 18 at the twenty-first biennial convention of the organization in Baltimore Md. American music is to be heard, according to Mrs. Vincent Hilles Ober, president. Harvey B. Gaul has arranged the prelude to Die Meistersinger, while Max Krone's edition of Kopolyoff's Christ Is Risen is also listed. Other composers to be heard are Harvey W. Loomis, Noble Cain, Channing Lefebvre, F. Melius Christiansen, Mrs. H. H. A. Beach, Gena Branscombe, Henry Hadley and excerpts from Dr. Edgar Stillman-Kelley's Ben Hur.

### *Jeanette MacDonald to Make American Concert Debut*

Following a career on the stage, in motion pictures and on the radio, Jeanette MacDonald, soprano, is planning to make her American concert debut. A few years ago Miss MacDonald made a nine months' tour of Europe, featuring American and French songs on her programs. She has since added Lieder to her repertoire.

*JEANETTE MACDONALD*

Born in Philadelphia, she made her "debut" at the age of three at a charity performance in the Philadelphia Academy of Music. When she was nine she had operatic arias, learned from phonograph records, in her repertoire. The next few years were devoted to acquiring a general music education, during which she studied piano and dancing.

Her singing career started in operettas and for several seasons she appeared throughout the country in these. Called to Hollywood, she was featured in many musical films, including Naughty Marietta, Maytime and Sweethearts. Still under contract, she has made adjustments in her schedule in order to effect her debut as a concert artist.

### *Melchior Appointed Special Lecturer at Teachers College*

Lauritz Melchior, Metropolitan Opera tenor, has been named a special lecturer in education of the handicapped at Teachers College, Columbia University. Through his association with the New York Institute for the Blind, Mr. Melchior has been interested in the therapeutic value of music for students in training to teach the handicapped, and his lectures will be on this subject. His sister, Agnes, who interested him in music, is on the faculty of the Royal School for the Blind in his native Copenhagen.

### *Yvette Guilbert Returning for American "Farewell"*

A farewell tour of the United States and Canada is to be made this season by Yvette Guilbert under the management of Catharine A. Bamman. The tour opens this month in New York. Mme. Guilbert appeared recently in London; while in Paris more than 5,000 attended her Fifty Years of Song testimonial.

### *Juilliard School Alumni Concerts*

The first of three concerts by the alumni association of the Juilliard Graduate School is to be given in Town Hall, New York, on February 26. The program includes a string quartet by Dittersdorf, three chamber sonatas of Cazden, Ravel's Chansons Madécasses, Aaron Copland's sextet for piano, clarinet and string quartet and a work by Frescobaldi. Other programs are planned for March 26 and April 23.

### *Grace Moore Decorated*

Following her performance in the title role of Louise at the Metropolitan Opera House on January 28, Grace Moore received the cross of Chevalier of the Legion of Honor. The presentation was made backstage by Count René de St. Quentin, French Ambassador to the United States. The French government, in making the award, cited Miss Moore's "great artistic achievements."

# San Francisco Opens Orchestral Series

## Monteux Returns to Lead Brilliant Concerts, with Iturbi, Rubinstein, Luboshutz and Nemenoff Soloists—San Carlo Opera Visit—Heifetz Feted

SAN FRANCISCO.—The opening of the San Francisco Symphony Orchestra's twenty-seventh season, its fourth under the direction of Pierre Monteux, is the big music news of this town for the month of January. Mr. Monteux found the orchestra in excellent form, and the players and the public have found Mr. Monteux likewise. The result has been an unusually brilliant and popular series of concerts to date.

Jose Iturbi, with magnificent Mozart; Artur Rubinstein, equally magnificent in Rachmaninoff and De Falla; and Luboshutz and Nemenoff, efficient interpreters of Mozart's two-piano concerto, have been the soloists so far. Mr. Monteux's magnificent interpretation of Beethoven's Pastoral Symphony, the Franck symphony, the second of Brahms, and the Moussorgsky Pictures as orchestrated by Ravel have been other high points of the four concerts so far given; the principal novelty was the tuneful, zestful Suite Provençale of Milhaud.

The San Carlo Opera Company presented a schedule of twenty performances in January and early February, and with more than customary success. The personnel was much as usual, but the presentations as a whole had more life and spirit and more careful ensemble. The repertoire was made up of standard works—Carmen, Aida, Butterfly, Faust, Lohengrin, Traviata, Trovatore—with such infallibly satisfactory San Carloans as Hizi Koyke, Bianca Saroya, Coe Glade, Mostyn Thomas, Mario Valle, Aroldo Lindi, Dimitri Onofrei, Harold Kravitt, Leola Turner and Lucille Meusel. Among the newcomers welcomed were the tenor, Tandy Mackenzie and the baritone, Ivan Petroff. Livia Maracci, a local soprano, made a highly successful debut as Marguerite.

Among the single recitals were a colossal performance by Jascha Heifetz, who surpassed even his own impeccable playing in sonatas by Bach and Brahms, and one of the most refreshing and stimulating presentations of the "theater of Angna Enters" that I have had the pleasure of witnessing. The Woodwind Ensemble of San Francisco, composed of orchestra first chairmen, got off to a fine start on its third season, with a highly varied program.

A. F.

# The Hague Greets Mascagni After Forty Years' Absence

## Directs Cavalleria Rusticana—Dutch Operas and Symphonic Works Played

THE HAGUE.—Opera is not a strong feature of the Dutch musical life, but in The Hague, the Italian Opera Company keeps interest much alive with its annual season of the classic and standard German and Italian works. After an absence of forty years, Pietro Mascagni returned to conduct his Cavalleria Rusticana, his presence adding greatly to the unusual success of the evening. A Bizet commemoration performance of Carmen, an excellent production of Madam Butterfly, and regular routine of Il Trovatore and La Traviata completed the successful season. De Vecchi, conductor, was responsible for the high standard of the presentations.

Although Dutch operas are a rarity, an attempt to encourage this feature is being made at Arnheim, where A. Brandts-Buys is staging productions. Mi-Carême, by Jan Brandts-Buys, and The Doge of Venice, by Johan Wagenaar, dean of Dutch composers and former director of the Royal Conservatorium at The Hague, were both warmly received. The former work has a distinctly Viennese flavor, while the Wagenaar opus is more Western European, if not national, in style.

The Utrecht Madrigal Choir and Chamber Orchestra presented Purcell's Dido and Aeneas in concert form with marked success.

### DUTCH COMPOSERS RECOGNIZED

Fritz Schuurman, newly appointed permanent conductor of the Residentie Orchestra, presented, in addition to the usual repertory, several lists of Dutch compositions, including Suite on Old Netherland Tunes, by his predecessor, Pieter van Anrooy; Variations on a Kuhnau Theme, by Hendrik Andriessen; and second piano concerto by Cor de Groot, with the composer as soloist.

Before leaving for a tour, Georg Szell also produced a new work: concerto for oboe and orchestra by Alex Voormolen. With Jaap Stotijn as soloist, the work made a deep impression, the cadenza being one of the spontaneous bits of music produced in a long time.

Mengelberg also presented a Dutch composition: a violin concerto by Henk Badings, young native composer. The influence of Mahler is notable, although a personal note sounds characteristic parts which are interesting.

An evening of chamber works by Henry Zagwijn was given in honor of the composer's sixtieth birthday. Much of his music is of an unusually delicate character, extremely pleasant to listen to, and admirably suited to the instrument for which it is written.

### VOCALISTS LEAD

Parry Jones, Welsh tenor, made successful appearances in recital at The Hague, and in broadcast from Hilversum for the Catholic Radio Society. In standard and English works, his brilliant voice and interpretative skill won him hearty applause from the public and praise from critics. Mr. Jones returns to Holland in March to sing with the Maastricht Municipal Orchestra, which concert will also be broadcast.

Madeleine Mansion, French soprano, presented a charming list of art and folk songs in which her vocal and interpretative accomplishments were admired.

Jo Vincent, unquestionably Holland's leading soprano, won her usual success in a list of songs and Lieder.

The Dutch Instrumental Quintet (harp, flute, violin, viola, and cello) presented Dina Appeldoorn's Suite, a work written in modern idiom, but nevertheless pleasing in every way.

Others who scored were Mimi Erb, Hungarian singer, Miriam Solovieff, Russian-American violinist, and Gieseking, pianist *par excellence*, in a list of popular numbers.

HERBERT ANTCLIFFE

# Rome Opera in Quick Change of Bill

## Cigna's Illness Substitutes Wagner for Montemezzi as Season's Opener—Operatic Encores Banned by Serafin

ROME.—The Royal Opera season started off with what some might call a disaster—others a miracle. Its official opening, at which the King and Queen were expected to be present, was set for the restoration of Montemezzi's La Nave, (founded on d'Annunzio's poem of the early Venetian mariners), calculated to serve the double purpose of honoring the beloved poet and inaugurating the 1938-1939 season at Rome.

Suddenly what seemed a lightning stroke to the "best laid plans" came when, an hour before the curtain was to be raised, Gina Cigna, who was to have sung the difficult role of Basiliola (in fact so difficult that no understudy had been trained), was ordered to bed for several days of complete rest by her physician. So much for the disaster.

The miracle was that, with no more than ten minutes delay, the orchestra was filling the auditorium with Wagnerian strains from Tannhäuser, which was to have been the second performance of the season. For, within an hour, scenery, cast, orchestra, chorus, ballet, and the conductor, Tullio Serafin, were ready to give the work without rehearsals. Another set of laurels to the Rome Opera organization. The chief singers were Gabrielle Gatti, Fiorenzo Tasso, Armando Borgioli and Anna Reali. Exquisite dancing of Atillia Radice in the Venusberg scene was another real delight.

The happy ending to this adventure was that, after a week of rest, Gina Cigna was able to resume her work, and La Nave had a brilliant reception before an enthusiastic audience which also acclaimed Civil (tenor), Serafin (conductor), Montemezzi (composer) the sumptuous scenery by Oppo, the chorus, and orchestra.

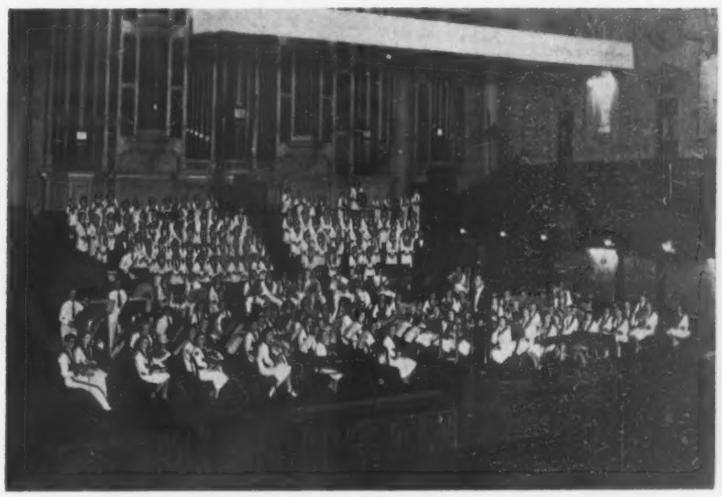
### STORM OVER ENCORES

So far, the season seems in line for excitement. Another incident was the battle between certain factions over the advisability of encores at the Rome Opera, the discussion coming to a head when Giuseppe Lugo delighted his audience in Tosca. The conservatives won out however, and there will be no "bis" incidents at the venerable institution. Conductor Vincenzo Bellezza, who stuck to his guns against the popular demand, was fully supported in the Rome papers for his stand.

Francesco Cilea's Arlesina was successfully restored, with Tito Schipa the applauded hero. A novelty of the season was Adriano Lualdi's La Figlia del Re in which Giuseppina Cobelli was the charming heroine.

STELLA SAXTON

YOUTH ENSEMBLE THRIVES IN THE ANTIPODES



*NEW SOUTH WALES JUNIOR ORCHESTRA, CHOIR AND PERCUSSION BAND of Sydney, Australia, founded and conducted in more than thirty concerts by Carl Sauer. The ensemble of 350 members, averaging fifteen years in age, is seen in the Sydney Town Hall. Dr. Sauer recently founded a similar group in Adelaide. (Photo by S. J. Hood, Sydney.)*

# Kansas City Applauds Elman and Vital Programs of Philharmonic Orchestra

## Novelty by Horace Johnson Among Fare Conducted by Krueger—All-French List Is Feature—Cassado Soloist

KANSAS CITY, MO.—Mischa Elman in his violin recital January 9, in the Music Hall of the Municipal Auditorium, reached a high peak. Following his admirable exposition of the Kreutzer Sonata of Beethoven, a chaste, classical reading of sonata in D major by Handel, and a superb interpretation of Lalo's Symphonie Espagnole with Vladimir Padwa at the piano, ovational applause necessitated his giving five encores. The Kansas City Concert Series were sponsors.

### ORCHESTRAL CONCERTS

Gaspar Cassado, guest-artist for the seventh Philharmonic subscription pair, January 19-20, contributed Schubert's sonata for piano and arpeggione, a work of gorgeous patterns, tastefully arranged in a Schubertian manner by Mr. Cassado for cello and orchestra. The Spanish cellist's consummate artistry and peerless style won him seven recalls. In their agreement with Mr. Cassado the orchestra proved themselves to be a most versatile group. Mozartean depth as well as polish and restraint were in Karl Krueger's beautiful reading of symphony No. 35 in D (K. 385). The Marriage of Figaro Overture, which preceded, was given an exemplary reading.

Horace Johnson's Imagery opened the second half of the program, followed by the Italian Serenade of Hugo Wolf and the Polovetzian Dances from Prince Igor by Borodin. Mr. Johnson's suite proved an efficacious novelty, one of the most interesting works of contemporaneous composers programmed locally. Its simple, refined, classical treatment indicates the composer caught the inner meaning of the Tagore quotations which inspired the three movements. The Philharmonic Orchestra under Mr. Krueger gave it a fine reading, emphasizing the lovely coloring, rich climaxes and Oriental background.

Harold Newton, first violist of the Philharmonic Orchestra, scored in the Wolf item (one of two orchestral numbers by the prolific Lieder composer). It is a delightful work, scored for small orchestra with the viola solo carrying the principal melodic line against a background in a rapid triple rhythm. The Polovetzian Dances were presented in their entirety for the first time on these programs. There were many recalls for Mr. Krueger, the orchestra acknowledging them at his insistence.

### FRENCH PROGRAM

The all-French programs of the orchestra's sixth subscription pair on January 5-6, were managed with charm and subtlety by Mr. Krueger and the orchestra. Samuel Thaviu, concertmaster, won a personal triumph for his skillful performance of the Spanish symphony by Lalo. Philip Stevens of the orchestra gave a tasteful, impersonal account of the piano portion in the Symphony on a French Mountain Air by d'Indy. The programs opened with introduction to Act I of Fervaal by the same composer. The Spinning Wheel of Omphale (Saint-Saëns) and Bolero (Ravel) followed the Lalo in the second half. The difficult, monotoned Bolero was so skillfully projected by the Philharmonic Orchestra under Mr. Krueger's authoritative baton that bravos filled the air and the conductor was recalled many times. Large audiences attended.

The third concert of the Beethoven-Brahms series, January 27, was devoted to Beethoven works, the Eroica and symphony No. 7 and a posthumous work, rondino for wind instruments. Mr. Krueger's readings throughout were masterful and the orchestra's response admirable. The exacting rondino was projected with finesse.

The third Pop Concert January 8, drew a large audience to the Music Hall of the Municipal Auditorium. Schubert, Dohnanyi, Rubinstein, Berlioz and Bach-Castro works graced this program.

An intelligent violin virtuoso of fourteen years, Paul Musikonsky, played with musical feeling and flawless technic in the sonata in E major of Handel, concerto in G minor by Bruch and a miscellaneous group at the University of Kansas City on January 30. Philip Warner of the Kansas City Conservatory was the efficient accompanist.

C. C. B.

# NEW YORK CONCERTS

JANUARY 21

**Mischa Elman** Perhaps it was the enthusiasm for his project, a nation-wide tour under the auspices of a joint committee to aid German refugees, that made Mischa Elman's recital in Carnegie Hall one of the most eloquent that this violinist has given in his long career. With the redoubtable Vladimir Padwa at the piano, we had a vibrant reading of Valentini's B minor sonata, a deeply sensitive delineation of the Franck sonata and a musicianly and beautifully intoned offering of the Mendelssohn concerto. Nigun from Bloch's Baal Shem, the Dinicu-Heifetz Hora Staccato, Sarasate's Gypsy Airs and Mr. Elman's arrangement of Tschaikowsky's familiar Nur wenn die Sehnsucht made up the rest of his formal list but encores had to be given. It was an auspicious inaugural for his tour.

**Leonora Cortes** Returning for her annual Town Hall recital, Leonora Cortes, pianist, was heard in a program of interest on Saturday afternoon. The main item was Schubert's sonata in A minor (op. 42), performed in a vigorously conceived fashion, with clarity if occasional original treatment in matters of rhythm and accent. The recital opened with the choral prelude, Ich ruf zu dir, by Bach-Busoni, sonorously achieved. Later came works of Schumann, Brahms and Chopin (impromptu, F. sharp major, and scherzo, B flat minor) played in scintillant manner, these being some of the most winning readings of the afternoon. Debussy's Children's Corner had devoted performance, and smaller works of Scriabin and Griffes were also heard. The audience gave the pianist hearty applause.

**Gladys Swarthout** An eclectic list was presented at night in Carnegie Hall by Gladys Swarthout, mezzo-soprano of opera, concert, radio and screen, her first New York recital and given as a benefit for the Community Church of New York. Opening with an aria from Gluck's Il Parnasso Confuso, sung with style, Miss Swarthout gave old English and Irish items and then an air from Handel's Venus and Adonis, said to be a first-time in this country. The excerpt did not merit her musicianly consideration. A recitative and rondo of Johann Christian Bach, also reported as a novelty, was Italianate in structure. Then came a Franco-Iberian sector where her wonted lusciousness of tone was apparent. Two arias, Dido's Lament from Purcell's opus and Dido's monologue in the Berlioz setting, showed a contrast in styles successfully achieved by this intelligent vocalist. A miscellaneous group of Michael Head, Deems Taylor, Hennion Robinson, Hamilton Harty, Randall Thompson and Charles Kingsford completed her set program in which Lester Hodges gave competent pianistic support. The artistic singing brought continued approbation from a large audience.

LAMBROS CALLIMAHOS

LEONORA CORTES

**Bach Circle** Bach devotees had an especial treat at Town Hall with an evening presentation offered by the Bach Circle of New York, the artists including Harry Friedman, violin; Mitchell Palmer, oboe; Yella Pessl and Teddy Wilson, harpsichords; and William Primrose, viola.

The performances were eminently stylistic and carried out with tonal and technical finish. Miss Pessl and Mr. Wilson (pianist of the Benny Goodman Quartet) did Joh. Seb. Bach's C minor concerto for two harpsichords and strings (on this occasion two violins, cello and double bass); a trinity of players delivered Handel's trio sonata in D major. Miss Pessl and a group of strings gave ingratiating voice to Joh. Christian Bach's E flat concerto (op. 7, No. 5); William Primrose exhibited lofty art on the viola, through the medium of a C minor Wilh. Fried. Bach sonata for that instrument and harpsichord, the latter handled masterfully by Miss Pessl, who had made the arrangement from the manuscript owned by the Library of Congress. The whole program was a matter of deep delight to the exceptionally serious audience.

JANUARY 22

**Philharmonic Orchestra** The final concert John Barbirolli offered Philharmonic patrons before his two-week vacation was an entire Tschaikowsky program with Nathan Milstein, violinist, as soloist.

Mr. Milstein interpreted the concerto in D major with exquisite tone, technical facility that had accuracy and amazing fleetness, and an emotional delineation that had great depth of insight. A broken string only interrupted his presentation for a bare three measures while he exchanged instruments with Mr. Piastro, the concertmaster.

Two excerpts from the rarely played suite for strings, Souvenir de Florence, began the program. Beautifully scored, the thematic material of this opus is trite and commonplace, particularly that of the *allegro vivace* movement. The fifth symphony, which closed the concert, was performed eloquently by Mr. Barbirolli, who published its virtues with a sympathetic devotion that brought out the beauties of the masterpiece.

**New Friends of Music** Continuing its Bach series, the New Friends of Music Chamber Orchestra (Fritz Stiedry, conductor) on Sunday afternoon in Town Hall had Alexander Kipnis, bass, as assisting artist. The program listed the suites Nos. 2 and 4, both delightful instrumental offerings, in which gain in precision was revealed by the ensemble.

Mr. Kipnis sang the solo cantata No. 82, Ich habe genug, an extended work with changes of mood from resignation to gladness, the middle section with its benignant air being especially beautiful. Important solo bits were contributed by Yella Pessl and Eric Simon, harpsichordists, and Frances Blaisdell, flutist. The public reception was of particular warmth.

**Walter Gieseking** The Gieseking pianism and interpretations are an unending source of pleasure for his hearers, a throng of whom were at Town Hall for his first seasonal recital, and extended resounding honors to the popular artist.

Intensely fine was his delivery of the Bach partita in B flat (No. 1), with recognizable suggestion of the tone of a harpsichord. Beethoven's sonata (op. 31, No. 2) was another inspirational experience, the deep drama of the first movement being voiced with telling conviction and effect. Schumann's Etudes Symphoniques had a wealth of romantic feeling, and endless varieties of tone and expressional nuances. Finally came lighter graces that fascinated in four Rachmaninoff preludes; Debussy's Pagodes, Hommage à Haydn, and Jardine sous la pluie; and Ravel's Sonatina and Alborada del gracioso. The entire concert was a triumph of keyboard mastery and musicianship.

**Jovita Fuentes** Jovita Fuentes, soprano, who has sung in Europe in opera and recitals, appeared in concert at the Guild Theatre Sunday night. The charming and vivacious singer was heard in Philippine songs by Santiago, Abelardo and Molina, followed by an Italian group by Pizzetti, Benvenuti, Alfano, Gubitosi and Mascagni (aria from Iris); and English numbers by Carpenter, Renato Bellini, Head, Beach and Rummel. In the second half, likewise offered in costume, Miss Fuentes sang Argentinian music and the assisting pianist, Elsita Vidal, also did a group of solos. Keen appreciation of the content of her songs was shown by the soprano, whose authentic voicing

WALTER GIESEKING

ANTONIA BRICO

of these atmospheric airs was done in tones of appealing quality. The audience responded enthusiastically. Milne Charnley was the accompanist.

**Helen Lanier** The annual recital in Steinway Hall of Helen Lanier, soprano, gave great pleasure to an audience which expressed approval. Excellent interpretative skill was disclosed in six Bach items, enunciated impeccably and with colorful low register tones; Wolff's Schlummerliedchen and three songs from von Fielitz' Eliland, sung with tenderness and dramatic ability respectively. Four French numbers, three by Milhaud, four Italian items and a miscellaneous section including Horatio Parker's The Lark brought her acclaim in which her competent accompanist Celius Dougherty shared.

**Mordkin Ballet** In the third of its series of four evening programs at the Hudson Theatre, Mikhail Mordkin's ballet listed three choreographic poems, Swan Lake, Trepak and Voices of Spring, the choreography of which was arranged by Mr. Mordkin. All have been offered here previously but this fact did not detract from the attractiveness of the offering. Patricia Bowman, in the role of the Swan Queen, was an ethereal figure, dancing with her accustomed artistry and ably supported by Leon Varkas, Nina Stroganova, Karen Conrad and a large ensemble. In Trepak, long a favorite, Mr. Mordkin, Lucia Chase, Dimitri Romanoff and Nina Stroganova were the stirring principals. These and several other members of the company participated in the Strauss opus, a setting of gaiety and vibrant life of old Vienna. Needless to say, the large audience was delighted.

GLADYS SWARTHOUT

MISCHA ELMAN

JANUARY 23

**Elena Cavalcanti** Although born in Colorado, Elena Cavalcanti, pianist, took fifteen years before she decided to present a recital in her native country. Coming to Town Hall on this afternoon, she soon disclosed that her travels, experience and study have been well advised artistically, for she played a formidable and varied list with authority, poise and notable interpretative skill. The Bach-Tausig D minor toccata and fugue opened her program and was followed by Brahms' F flat intermezzo. Then came Schumann's Fantaisie and shorter works of Chopin, Debussy, Ravel and Albeniz. Except for an excessive tendency toward speed, the debutante revealed artistic ability of a high order and intelligent musicianship.

**National Orchestral Association** The third concert this season of the National Orchestral Association, in Carnegie Hall, found two young soloists assisting Leon Barzin's training ensemble. Ossy Renardy, young Viennese violinist, gave a brilliant and colorful delineation of Tschaikowsky's concerto, ably seconded by the ensemble. Jacques Abram, Texas pianist, heard previously this year with another orchestra, revealed notable technical facility and musical understanding of the Brahms D minor opus for this instrument and orchestra. Mr. Barzin's program also included Lamar Stringfield's symphonic ballad, The Legend of John Henry, based on an Appalachian folk-tale; a score showing native attributes but at the same time disclosing some derivative characteristics. The composer was present to acknowledge his appreciation of the orchestra's treatment and to share in the applause. A somewhat uneven offering of a long and pointless arrangement (by Alfred Cohn) of Bach's prelude and fugue in A minor opened the concert.

JANUARY 24

**Philadelphia Orchestra** Only three works comprised the program of the Philadelphians at Carnegie Hall, one of the trinity being the Beethoven violin concerto with Efrem Zimbalist as soloist. He gave a technically correct and authoritatively musical interpretation, but to this listener it seemed to lack occasionally in emotional sponaneity and heart-warming quality of tone. The player and the orchestra were in full accord throughout, as befits an opus so consistently symphonic.

For their especial part, Eugene Or-

*(Photos of Brico, Cortes and Lanier by Herbert Mitchell; Gieseking by R. Fleischhut; Buxton by Bruno of Hollywood; Callimahos by DeCamp; Brailowsky by Apeda.)*

mandy and his men contributed Bach's third Brandenburg concerto and Brahms' symphony (No. 3) in F major. A sensitive reading of the latter brought out all its lyric charm and poetical eloquence, a feat in which Ormandy had the customary intelligent and polished assistance of his players. Rhythmic precision and muscularity of utterance enabled the Bach measures to proclaim their entire classic directness and dignity.

**Eugenia Buxton** After appearances in Europe, Eugenia Buxton, pianist, returned to give a Town Hall recital. The sonatas in E major and C major by Domenico Scarlatti opened her list, played incisively and in colorful and individual interpretations. Next came a fluent performance of the Bach toccata in D major, with careful contrasting of the various voices. The second group, which would have been better placed at the end, included short numbers by A. Tcherepnin (seven bagatelles), Scriabin, Wiktor Labunski, Griffes and Poulenc, fleetly and gracefully done. Miss Buxton concluded her list with Chopin's sonata in B flat minor and a nocturne and polonaise by the same composer. She impressed as a player of spirit and musicianship. The charming young artist might with advantage deepen the interpretative aspect of her art. The audience was large and appreciative.

JANUARY 25

**Richard Tauber** The fifth event of the current Town Hall Endowment Series brought Richard Tauber for his first American recital this season. In two groups of Schubert, Hugo Wolf and Grieg Lieder, Mr. Tauber displayed the finished tonal art that is his outstanding achievement, delighting the very large audience with his interpretations and the subtle manner with which he colors his voice. The pinnacle delineation of these songs was Am Schönsten Sommerabend war's, a memorable presentation. Other items of his program, to which were added many encores at the demand of his admirers, were operetta excerpts of J. Strauss, Korngold, Oscar Straus and Zeller, all published with that charm of voice and showmanship that have made Mr. Tauber notable. Percy Kahn was the excellent accompanist. The assisting artist was Mariana Sarrica, a pianist.

**Brico Symphony Orchestra** The first concert of the newly organized Brico Symphony Orchestra, composed of some eighty-five men and women players, took place in Carnegie Hall under the dynamic Antonia Brico, its founder and leader. The affair was a benefit, with proceeds devoted to the Greater New York Committee for the Relief of Infantile Paralysis. The program, somewhat curtailed because of Lily Pons' inability to appear, included Vivaldi's concerto grosso in D minor, arranged by Sam Franko, for string orchestra; Rachmaninoff's piano concerto (No. 2) in C minor, played with finish and brilliancy by Simon Barer; Sigismond Stojowski's suite (op. 9), an atmospheric and spirited work in three movements on Polish themes; and the Rienzi Overture of Wagner. The ensemble's debut was an auspicious one, Miss Brico guiding her players with verve and excellent detail, particularly in the slow movement of the Vivaldi, the dramatic opening of the Rienzi and in many pages of the concerto. There was a particularly warm ovation for Mr. Barer, with acclamations, and the conductor was repeatedly recalled.

GUILA BUSTABO

EUGENIA BUXTON

JANUARY 26

**Philharmonic Orchestra** What a musical pair, Georges Enesco and Yehudi Menuhin! Taken separately, each is a concert by himself; appearing together, they constitute a music festival. That is what happened at Carnegie Hall on this evening, and the hearers showed overpowering proof of pleasure at the rare artistic privilege they were offered.

Criticism is entirely superfluous for once. What shall one say about the noble way Enesco and Menuhin conceived and coordinated Bach's A minor violin concerto; and the musical elegance and romantic warmth with which they published the solo and orchestral pages of Lalo's F minor concerto? And how react with words to the conductor's dramatic version of Beethoven's Coriolanus Overture, his glowing and affectionate approach to Schumann's B flat symphony, and the poetical imagery he lavished upon Franck's Le Chausseur Maudit? That rather weak score took on impressive synthetic vitality under the highly imaginative treatment of the eminent Rumanian musician and conductor. Altogether this was a concert of irresistible appeal and enjoyment, one of the high lights of a crowded orchestral season.

ALEXANDER BRAILOWSKY

ALICE TULLY

JANUARY 27

**Guila Bustabo** A thoroughly interesting program of excellently contrasted works scheduling Mozart's C major sonata (No. 8), the Beethoven sonata in F major, Bruch's G minor concerto, and shorter compositions by Dvorak, de Falla, Samazeuilh and Stravinsky was played with polished technical skill and impeccable style by Guila Bustabo, violinist, at her Town Hall recital. She was assisted by that excellent accompanist, Fritz Kitzinger, and her audience was warmly appreciative throughout the evening.

**Lambros Demetrios Callimahos** With the composer assisting at the piano, a modern novelty on the program of Lambros Demetrios Callimahos, Greek-American flutist, at Carnegie Hall on this evening was Walter Gieseking's variations on a theme of Grieg. Seven sections comprise the work, written in ingratiating impressionistic style of marked coloring and contrasts, and played with distinguished art by both performers. There were long and repeated ovations at the close—all well deserved. The flutist, expertly accompanied in his other numbers by Paul Ulanowsky, also gave a little known sonata in A minor of Giovanni Platti, more or less conventional and typical of its period, Milhaud's pleasant but trifling sonatine, arrangements of works by Bach, Couperin, Jacques Aubert and J. H. Hasse, descriptive pieces of Debussy and Griffes, and a fantaisie of Phillippe Gaubert. Throughout the recital, Mr. Callimahos' refined nuancing and vastly proficient technical skill gave pronounced pleasure to his listeners. There were several encores.

# RECITALS OF THE FORTNIGHT

JANUARY 28

**Philharmonic Young People's Concert** A world premiere was offered by Uncle Ernest Schelling to his youthful subscribers at the Philharmonic Orchestra's Saturday morning concert in Carnegie Hall. Theodore Cella's colorful depiction of an orchestral rehearsal, entitled A Symphony Rehearsal and proving to be just what its name implies, brought enthusiastic applause for its composer as well as its interpreters. Carlos Salzedo and his ensemble were the assisting artists, contributing solo and collective items, all played with artistry and technical aplomb. The harp was the instrument discussed visually and auricularly. Mr. Salzedo's works comprised a large item on the program, which also included numbers of Beethoven, Bach and Granados.

**National Orchestral Association** Opening the special Carnegie Hall matinee series of Gabrilowitsch Memorial Concerts, devoted each season to an exposition of various concertos, the National Orchestral Association (Leon Barzin, conductor) presented Rudolf Serkin, pianist, as assisting artist, in his first of five appearances. Mr. Serkin's contribution, in Brahms' concerto in D minor, came last on the program, but it was the crowning item on the list, because of the intellectual power and technical resource of his compelling interpretation. The orchestra in its accompaniment gave excellent assistance, though deferring to the soloist's mastery. The other numbers were Weber's Der Freischütz overture and Schubert's symphony (No. 8) in B minor, each of which brought evidence of the professional flair that is imparted to the efforts of the young players by their competent leader.

**Myra Hess** A request program of five works including the prelude in G major and the C minor fantasia of Bach; the C major Beethoven sonata (op. 2, No. 3); the Kinderscenen of Schumann; and Brahms' F minor sonata (op. 5) were the sublimely beautiful pianistic offerings of Myra Hess for a clamorously enthusiastic and large audience at her completely satisfying Town Hall recital.

**Gertrude Pitzinger** Saturday night found Gertrude Pitzinger, mezzo-soprano, offering in Town Hall the last of four recitals by herself and Alexander Kipnis devoted to a review of song literature. The occasion was unique, for the program was devoted to the twenty-four Lieder of Schubert's Winterreise cycle. This saga of love, despair and leavetaking, with its deep humanity and golden sensibility, its picture of homely sights and sounds of village life in Germany of the Romantic era, had a warm-voiced and eloquent projection by the singer. Her poetic conception of the songs which are strung like pearls in Schubert's chaplet and her deep sincerity made effective even such numbers as did not lie ideally for her voice. The important piano parts of these little symphonies for voice and instrument were skillfully played by Celius Dougherty. An die Musik was given as an encore in response to long applause at the close.

JANUARY 29

**Philharmonic Orchestra** Georges Enesco, the guest conductor-composer of the Philharmonic Orchestra, offered a program that opened with a vivid publication of Beethoven's Coriolanus Overture and closed with a presentation of Beethoven's seventh symphony that did not have the dramatic reading Barbirolli's recent delineation possessed, yet divulged those qualities of grace inherent in the music which most conductors neglect.

The middle composition of the afternoon was Mr. Enesco's own symphonie concertante for cello and orchestra (op. 8), a work he wrote when he was twenty-one. Although the opus has diffuse expression and its thematic material has a strong Brahms and Wagner influence, the work indicates strongly that its composer would grow, as he has grown, to be a creator of distinction. Felix Salmond was the soloist, playing with technical efficiency but needing a more virile tone to be heard compellingly above the heavy orchestration.

**New Friends of Music** An aura of another day hung over the New Friends of Music Town Hall concert on Sunday afternoon, for the audience had the pleasure of hearing oldtime works played on instruments approximating those of their composition. Bach sonatas for viola da gamba and harpsichord in G minor and D major were played by Eva Heinitz, gambist, a young newcomer from Germany, whose performance was of accomplished technical nature, and Ernst Victor Wolff, erudite and masterly clavecinist. The fine-spun filigree of this delicate and superbly fashioned contrapuntal music fell beguilingly on the ear. The Stradivarius Quartet (Wolfe Wolfinsohn, first violin, Bernard Robbins, second violin, Marcel Dick, viola, and Iwan D'Archambeau, cello), with their light, spirited style and the silvery tone of their precious instruments, recreated the spirit in which Haydn's quartets in F major and D major (op. 3, No. 5, and op. 64, No. 5) must have sounded at Castle Esterhazy. The audience was enthusiastic.

**Astrid Fjelde** In song recital at the Barbizon-Plaza concert hall, Astrid Fjelde, soprano of

(Continued on page 34)

ELENA CAVALCANTI

HELEN LANIER

# Koussevitzky in Knee Breeches For "Extraordinary Concert"

## Boston Week Also Includes Appearances of Burgin on Podium, and Piatigorsky as Soloist—Recitals by Rachmaninoff, Kipnis and Roth Quartet

BOSTON.—The re-creative powers of interpretative art were never more completely exemplified than at the song recital presented by Alexander Kipnis at Jordan Hall. This event of the fortnight past, which occurred on January 24, was the first Boston recital by the noted Russian bass in several seasons.

The rich, wide-ranged and beautifully colored voice of Mr. Kipnis had never sounded better. His artistry and diction once again proved well-nigh perfect. The program, too, chosen from treasuries of Handel, Schubert, Schumann, Brahms, Tschaikowsky and Moussorgsky, was equally rewarding.

BOSTON ORCHESTRA IN "EXTRAORDINARY" CONCERT

The seriousness which fittingly characterizes symphonic concerts was put aside for an evening of diversion when the Boston Symphony Orchestra gave an "Extraordinary Concert" at Symphony Hall February 1, as a benefit for the pension fund for retired members of the orchestra.

Against a background of wreathed columns and flickering light from candelabras, the festivities began with a performance of Haydn's Farewell Symphony, Dr. Koussevitzky and his players garbed in white wigs and eighteenth century costumes. In vivid contrast came a rousing account of Louis Gruenberg's setting of the Vachel Lindsay poem, The Daniel Jazz, conducted by Richard Burgin, and for which a small orchestra decked themselves in white mess jackets and sat in front of a vividly colored modernistic screen. Colin O'More was the competent tenor soloist.

The rest of the program included Prokofieff's charming Peter and the Wolf (Richard Hale taking the spoken part of the Narrator), and a section devoted to the waltz from the nineteenth century Joseph Lanner to La Valse by Ravel.

BURGIN CONDUCTS NOVELTIES

Richard Burgin, conducting on January 20 and 21, during the second half of Dr. Koussevitzky's midseason vacation, introduced to Boston the fifth symphony by Dmitri Shostakovitch (which proved a rather banal affair), and gave the first American hearings of the Improvisations for Orchestra by Jakobus Langendoen, a member of the Boston Symphony's cello section. Mr. Langendoen's music is brief and imaginative, though derivative as to orchestration. This program included Alexander Tansman's musicianly transcription of Bach's Dorian Toccata and Fugue, and Les Preludes by Liszt. Once again Mr. Burgin's increasing mastery of conducting was pleasurably evident.

PIATIGORSKY SOLOIST

The following week, Dr. Koussevitzky was warmly welcomed upon his return to the stand. Gregor Piatigorsky, the distinguished Russian cellist, offered superlative performances of Bloch's rhapsody, Schelomo, and the A minor concerto by Saint-Saëns. The program began with Sibelius' seventh symphony and ended with The Poem of Ecstasy by Scriabin. At the concerts of February 3 and 4, Anton Bruckner's eighth symphony, sharing the list with the Moussorgsky-Ravel Pictures At an Exhibition, was well received and eloquently played.

Sergei Rachmaninoff, returning to the faithful Bostonian public which has long been his, presented a Symphony Hall recital January 22. The highlights of his program were Bach's Italian Concerto, the last sonata of Beethoven (op. 111), four Schumann Fantasy Pieces and two of the pianist's own Etudes-Tableaux.

Three other excellent pianists, Eugenia Buxton (making a most auspicious Boston debut), Anne Mundy (an able artist) and Winifred Christie (who again performed splendidly) have been heard recently at Jordan Hall. The Roth Quartet appeared February 2 in the same auditorium at the fourth and concluding concert in the chamber music series sponsored by the Medical Bureau to Aid Spanish Democracy.

Two compositions new to Boston were heard at the season's first concert, January 26, by the Boston Civic Symphony Orchestra (Joseph Wagner, conductor). These were three Bavarian dances out of Elgar's suite, From the Bavarian Highlands, and Delius' setting of the Dowson poem, Cynara. For the latter, Camille Girouard, resident baritone, was soloist. C. W. D.

QUAKER CITY GUEST

*ARTHUR FIEDLER*

*conducted the Civic Symphony Orchestra in Philadelphia on January 22, and the following evening led the same ensemble in a concert broadcast over Station KYW. Mr. Fiedler and his Boston Sinfonietta presented a program on January 29 at St. Mark's School, Southboro, Mass. The list embraced Bach, Schubert, Wagner, Corelli, Strauss and de Falla numbers. (Photo by Boris.)*

# Philadelphia Orchestra Presents Elman and Gieseking as Guests

## Boulanger Lectures on Bach at Curtis Institute—Modern Chamber Series Opened—Guild Singers Heard—Sevitzky Simfonietta and Choir in Novelty by McDonald

PHILADELPHIA.—The recent Philadelphia Orchestra programs have brought to this city eminent soloists. On January 20 and 21, Mischa Elman was heard in the Lalo Spanish Symphony for violin and orchestra, which he played with all that glory of tone and technic for which he is noted. His performance at these concerts was superb and called forth an ovation. Saul Caston, associate conductor of the Philadelphia Orchestra, wielded the baton and gave an excellent accompaniment for the soloist. In addition, he distinguished himself by his fine interpretation of the Sibelius symphony (No. 1) in E minor, and the overture to The Bartered Bride of Smetana.

GIESEKING PLAYS BRAHMS CONCERTO

On January 27 and 28, Walter Gieseking gave a magnificent performance of the Brahms concerto (No. 2) in B flat for piano and orchestra as one of the features of the fourth program of the Brahms Cycle. This pianist's attainments are too well known to need comment, among them being his impressive interpretations. Much enthusiasm was manifested at the conclusion of the work. Eugene Ormandy also gave an excellent reading of the symphony (No. 2) in D major. The Brahms Cycle, which was concluded with these concerts, has indeed been inspiring to all listeners.

NADIA BOULANGER AT CURTIS

The Curtis Institute students, faculty, and a few invited friends, enjoyed a rare treat, on January 30, when Nadia Boulanger gave a lecture-recital in Casimir Hall, on the Little Organ Book of Johann Sebastian Bach. About seven of the chorale-preludes were played and analyzed in an inimitable manner, revealing breadth of knowledge and keen insight into these glorious works. Doda Conrad, basso, sang an aria from the cantata Wachet, betet, at the conclusion of Mlle. Boulanger's lecture.

MODERN CHAMBER MUSIC

The first in the series of Modern Chamber Music concerts to be given in the Ethical Society Auditorium took place on January 30. The particular object of this series is to keep modern music before the public, so it may find a lasting place in the world of art, and specifically, to give Philadelphia music lovers a chance to hear seldom performed modern works. At this concert, compositions of Casella, Arthur Cohn, Debussy, Szymanowski, Stravinsky and Pierné were presented, with the following artists participating: N. Cerminara (clarinet), Manuel Zegler (bassoon), Joseph Fischer (trumpet), Anthony Zungolo (violin), Harry Gorodetzer (violoncello), Lois Putlitz (violin), Simon Asin (viola), Sadah Schuhari (violin), Paul Nordoff (piano), Allison R. Drake (piano) and Willem Ezerman (violoncello). An interesting concert finely presented, and executed.

GUILD SINGERS IN RENAISSANCE WORKS

The Guild Singers, formerly the Folk Singers (Isador Freed, conductor) is a group of twenty mixed voices. They were heard in a fine program on February 1, which included Music of the Late Renaissance (seven madrigals), King Saul of Moussorgsky, Two Shakespearean Poems by Henry Hadley, Americana by Randall Thompson, a satirical novelty, and nine folk songs of many lands (for which the singers were dressed in costume). One of the latter was an American Indian folk song sung in the native tongue. Mr. Freed achieved excellent effects and balance of voices. Alyce Bianco was the good accompanist.

SEVITZKY FORCES ASSISTED BY CHOIR

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) gave its second concert of the season on February 2, with the assistance of the A Cappella Choir of the University of Pennsylvania Choral Society (Harl McDonald, conductor). The choir sang two fine works of C. P. E. Bach, Mr. McDonald's The Sea (given for the first time), and two sixteenth century English Madrigals (unaccompanied) by Ford and Morley. The voices were fresh and clear, with splendid attacks and releases, and good balance. The Simfonietta delighted with the Bach overture suite in G minor, and the Brandenburg Concerto in G major, a first American performance of Two Aquarelles by Delius, and the Handel concerto grosso in D minor. M. M. C.

PLANS RAVEL TRIBUTE

*MILDRED DILLING,*

*harpist, at her Town Hall, New York, recital on February 17 gives what is believed to be the first performance since Ravel's death of his introduction and allegro, in its original form for harp, flute, clarinet and string quartet. Assisting will be Frances Blaisdell, flutist; Alexander Williams, clarinetist, and the Elro String Quartet. (Photo by Maurice Seymour.)*

### *Balokovic Concludes Tour of Canada*

Zlatko Balokovic, violinist, recently completed a tour of Eastern Canada, the first recital of which was given on January 4 at Halifax with a final program at Sackville, N. B.

In Halifax, Mr. Balokovic was guest at numerous social affairs in his honor. Speaking before the local Knights of Columbus Council, he discussed conditions in his native Yugoslavia, Czechoslovakia and in the Balkans which he discovered during his recent European tour there. He also conducted a forum for members of the council. Mr. Balokovic was also a guest. The violinist gave a program at Mount St. Vincent convent, arranged by Mr. and Mrs. B. W. Russell. Hellmut Baerwald, his accompanist, was introduced and also contributed to the program, which included the Franck sonata, Rimsky-Korsakoff's Hymn to the Sun, Pugnani-Kreisler's prelude and allegro, a Paganini number and Schubert's Ave Maria. Mr. Balokovic used both a Stradivarius and a Guarnerius. Mrs. Russell, who arranged his Canadian tour, immediately reengaged him for a return in October.

# Baltimore Symphonic Forces Feature New Works at Opening

## Washington Orchestra with Schelling and Philadelphians with Flagstad Are Also Heard—Recitals by Hofmann, Rethberg, Pinza Among Large Concert Representation

BALTIMORE, MD.—The Baltimore Symphony Orchestra opened its twenty-fourth season on January 8 before an audience that filled the Lyric Theatre to capacity. Werner Janssen, through capable and intensive drilling, continues to mold the municipal forces into an ever improving ensemble. The initial program offered the first public performance of five Chopin etudes which were orchestrated by Mr. Janssen. It also listed Mozart's overture to The Marriage of Figaro, Strauss' Death and Transfiguration and the Franck D minor symphony. At the second concert, the orchestra gave the first performance of Leon Leonardi's orchestral transcription of Buxtehude's prelude and fugue in E minor. The program also included a march, Bohemian Grenadiers from Jaromir Weinberger's opera, Wallenstein. The composer, who had just arrived in this country, came to Baltimore on invitation of Mr. Janssen and Frederick R. Huber, municipal director of music.

The third concert was made memorable by the first public presentation of The Mission Road by the Baltimore composer, Franz C. Bornschein. It is a beautifully scored impression of rich imagination and represents the composer's tribute to the memory of Padre Junipero Serra. There is a mystic beauty about much of the work and the composer was warmly deserving of the ovation he received.

The demand for seats for these concerts has been so great that the second and third concerts were repeated. An appreciable amount of interest has been awakened in the municipal orchestra and one performance of each concert is apparently unable to take care of all those who want to hear the program.

### SCHELLING WITH NATIONAL ORCHESTRA

Ernest Schelling, former conductor of the Baltimore Orchestra, was guest conductor and soloist with the National Symphony Orchestra on January 10. He conducted his Fantastic Suite from the piano. This is an early but definitely interesting work to students who watch the development of American music. Mr. Schelling closed his program with The Victory Ball which has seldom been played better. At the conclusion, Douglas Gordon presented a handsome silver box to Mr. Schelling as an expression of devotion and gratitude from a large group of Baltimoreans who appreciated the splendid work he had accomplished with the municipal orchestra, in both the adult and children's concerts. Mr. Schelling was obviously surprised but made a gracious speech of acceptance.

### FLAGSTAD ASSISTS PHILADELPHIANS

The Philadelphia Orchestra, conducted by Eugene Ormandy, and with Kirsten Flagstad as soloist, made the night of February 1 memorable. She has seldom sung better than her performance of Beethoven's Ah, Perfido, and in Wagnerian excerpts. The final one comprised the prelude and Love-Death from Tristan and Isolde. Eugene Ormandy and the orchestra gave a superb performance of the Beethoven seventh symphony.

### RETHBERG AND PINZA SING

The Albaugh Concert Series brought Elisabeth Rethberg and Ezio Pinza in joint recital on January 6. Both in excellent voice, they gave the audience vast pleasure through their intelligent and beautifully sung projection of an interesting program. A number of duets were sung. The singers received such an ovation that Mr. Pinza gave twelve encores and Mme. Rethberg almost as many. Argentinita and her Spanish Ensemble scored a success on January 27 despite the pickets who paraded in front of the Lyric. She is an amazing dancer and her company is well-chosen.

The Women's String Symphony Orchestra of Baltimore, under its new conductor, Wolfgang Martin, opened its third season on January 30 at the Peabody Concert Hall. Despite a driving rain, a capacity audience turned out and gave both conductor and orchestra a deserved ovation. Mr. Martin, who recently settled in Baltimore after having conducted the Vienna Staat Orchestra, has worked wonders with the group and, under his direction, they should prove an important item in the season's musical menu. C. Armstrong Gibbs' Peacock Pie was a most delightful feature of the program, which also included a Symphonie Spirituelle by Asger Hamerick, one of the former directors of the Peabody Conservatory.

### HOFMANN HEADS RECITAL CONTINGENT

Mr. Albaugh brought Josef Hofmann in recital on January 17, his program being a delightful one, compounded of many pianistic favorites. At the conclusion, a long list of encores was presented in response to insistent applause. Rosalyn Tureck was soloist at the Baltimore Music Club program on January 14 and scored much success. She is a fine pianist and one of whom America may justly be proud. . . . Recent Peabody Friday afternoon recitals have offered two amazing young violinists, Robert Virovai and Ossy Renardy. Such playing is seldom heard and their equipment leaves the listener a bit dazed. Mack Harrell substituted for Carl Hartmann on January 27. Alexander Sklarevski, member of the Peabody piano faculty, gave an excellent recital on January 6. His playing was brilliant; there are few artists who give such real satisfaction. The Coolidge String Quartet was also heard in January.

The Budapest String Quartet concluded its Beethoven series under the auspices of the Bach Club at Cadoa Hall on January 18. The attendance for their series was large and the experience of hearing all these Beethoven works was a valuable one not often enjoyed. G. K.

# Dresden Locally Premieres Florence Wickham's Opera

## Auditors Receive American Woman Composer's Score Generously—Schipa and Ricci Make Debuts in Saxon City

DRESDEN.—Under the auspices of the Winter Help Work, the European premiere of Florence Wickham's opera, Rosalind, based on Shakespeare's As You Like It, was given in the Municipal Theatre before an audience of prominent musicians, representatives of the city and Saxon State Governments, and members of the American diplomatic corps.

Under Hans Strohbach, who produced charming scenery, the work was given a delightful presentation. Kurt Striegler conducted the Philharmonic Orchestra in a splendid interpretation of the sprightly, catchy music. The choruses were especially fine under Ernst Hintze. Elsa Wieber of the State Opera, was an attractive Rosalind, voice and manner especially suited to the dainty music. Willy Treffner (Orlando) and Arno Schellenberg (Touchstone), tenor and baritone from the same opera, also gave excellent portrayals. Other roles were sung by unemployed artists, of whom Fritz Hoppe (Jacques), Lothar Böttger (Silvino), Hanna Gruhnert (Celia) and Hanni Scherer (Shepherdess) did outstanding performances. The opera and protagonists were in favor from beginning to end. The composer and her interpreters had a rousing ovation.

### LYRIC RESTORATIONS

The State Opera presented two refurbished favorites—Mignon and Hänsel and Gretel. The former, under Willy Czernik's baton and Hans Strohbach's management, was delightful. Marta Rohs as Mignon was ideal, and Erna Sack as Philine displayed her usual dash and spirit. Willy Treffner, a new tenor, made a fine impression as Wilhelm Meister. Paul Schöffler (Lothario), Heinrich Tessmer (Friedrich) and Hanns Lange (Laertes) were also notable.

Humperdinck's work was also warmly received. Under Max Hofmüller's genial management and Ernst Richter's persuasive conducting, Christel Glotz (Hansel), Elfrieda Trötochel (Gretel), Kurt Böhme (Father), Charlotte Klotzsche (Mother), Margarete Herbst (Hexe), Hildegard Wolff (Sandman) and Olse Brännling (Dewman) were ideal interpreters.

### SYMPHONIC CONCERTS

The symphonic programs at the Opera under Karl Böhm, have presented Beehoven's fourth, fifth, seventh, and eighth symphonies, Albert Roussel's fourth symphony, and Hugo Wolf's Penthesilea (in its original form). Soloists were Gaspar Cassado, cellist, in his arrangement of Schubert's Arpeggione Sonata, for cello and orchestra; Jan Dahmen, concertmeister of the orchestra, in Beethoven's violin concerto; and Enrico Mainardi, cellist in Max Trapp's new concerto. An unusual list included Malipiero's second symphony, and Pfitzner's duo for violin and cello (Jan Dahmen and Karl Hesse, soloists). An inspired performance of Verdi's Requiem was also given, with soloists Marta Rohs, Margarete Teschemacher, Torsten Ralf, and Matthieu Ahlersmeyer.

The Philharmonic's Masters of the Baton, and Master Concerts enjoy the usual fine success. Recent soloists were Elly Ney (Liszt's E flat concerto), Robert Casadesus (Brahms' B flat concerto), Käte Heidersbach (a group of Wolf songs), Max Lorenz (Wagner arias) and Georg Kuhlenkampff (Schumann's still-much-discussed violin concerto, Max Bruch's Scottish Fantasy and Tschaikowsky's violin concerto). Outstanding symphonic numbers were Bruckner's fifth symphony, Pfitzner's Kätchen von Heilbrunn Overture, Ravel's Daphnis and Chloe Suite, and Cherubini's Requiem, given with the assistance of the Lehrergesangervein. Max Fielder and Georges Georgesco were notable guest conductors.

Furtwängler and the Berlin Philharmonic Orchestra won success in a program of Schubert, Debussy, Strauss, and Beethoven.

### APPRAISED AND APPLAUDED

Notable piano recitals were by Gieseking, Max Pauer, Gerhard Münch and Raoul Koczalski, Polish pianist, who celebrated the fiftieth anniversary of his career with a Chopin program.

Among the singers, Tito Schipa made his first Dresden appearance, in songs and arias faultlessly delivered. He was splendidly supported by Italo Dellecese, accompanist. Other vocalists who won success were Melanie Hoffmann, soprano, and Vera Littner, contralto, both of Dresden. Sigrid Onegin was warmly welcomed back to Dresden at her Lieder and aria recital.

Ruggiero Ricci's violin recital was nothing short of a sensation, the young artist displaying remarkable technic and tone in a list of Corelli, Mozart, Bach and Paganini, to which his large audience induced him to add many encores.

The Pasquier Trio won an ovation with an evening of Beethoven, Schubert and Jean Rivier.

BLANCHE BARNEY JANSON

### *Leonora Corona to Sing Title Role in New American Opera*

The title role in Julia Smith's opera Cynthia Parker, which has its world premiere on February 16 and 17 at Texas State Teachers College, Denton, Tex., will be sung by Leonora Corona, formerly of that state and later of the

*LEONORA CORONA*

Metropolitan Opera. The opera is based on the story of a little Texas girl, Cynthia Parker, taken captive by a tribe of Comanche Indians.

The college orchestra, directed by Dr. Wilfred Bain, will play the score. Margaret Finney, of New York and Temple, Tex., and students of the vocal department of the college appear in the other roles. The Men's Glee Club and the Girls' Choral Club make up the chorus. The speech department of the college, with its Players Club, has built the sets, and members will have speaking parts. Indian and pioneer dances are to be given by the physical education department.

### *Chavez to Lead St. Louis Orchestra as Guest*

Carlos Chavez, conductor of the Symphony Orchestra of Mexico, is guest conductor on March 3 and 4 of the St. Louis Symphony Orchestra and is to introduce his Sinfonia India and his orchestration of the Buxtehude Ciaconna. He is now at work on a harp concerto commissioned by Samuel R. Rosenblum, of Philadelphia, and a piano concerto. His eleventh season with his own orchestra begins in June.

### *Iso Briselli to Play in Nine States*

Iso Briselli, violinist, appeared in Gloversville, N. Y., on February 9. A Green Mountain Junior College, Poultney, Vt., recital, February 16, and nine others in March are planned: 1, at Canandaigua, N. Y.; 3, Zanesville, O.; 6, Brainerd, Minn.; 10, Rapid City, S. D.; 16, McPherson, Kans.; 20, El Dorado, Ark.; 24, Georgia State College for Women, Milledgeville, Ga.; 27, Woman's Club, Sarasota, Fla.; and ends the month at Kinston, N. C.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# St. Louis Public Greets Ballet and Orchestral Events of Interest

## Monte Carlo Troupe Offers New Productions—Guidi Leads Orchestra —Boris Golschmann in American Piano Debut under His Brother's Baton

ST. LOUIS, MO.—The Ballet Russe de Monte Carlo, accompanied by the entire St. Louis Symphony Orchestra, appeared in four performances during the first week in January, presenting several new choreographic legends which leaned heavily on the pantomime. First time local performances included the Massine-Borodin Bogatyri; The Blue Bird, using Tschaikowsky scores; L'Epreuve d'Amour, a Fokine arrangement to Mozart music; St. Francis, to which Paul Hindemith composed an interesting modern musical accompaniment; and Gaité Parisienne, a sparkling French conceit danced to music of Offenbach. There were also repetitions of Beethoven's seventh symphony, Prince Igor, Coppelia, the Schumann Carnaval, Afternoon of a Faun and Beau Danube. Many new faces in the revamped organization included a goodly portion of Americans with assumed Russian names, all of whom were quite competent. Leonide Massine was as usual the star, and Efrem Kurtz and Anatol Fistoulari the conductors. The modernistic scenic investiture was vivid and angular almost to a fault and suggested to many old time ballet enthusiasts that a relief in the form of a return to the classic ballets of Pavlowa days would be heartily welcomed.

### GUIDI LEADS ORCHESTRA

During Vladimir Golschmann's brief mid-season vacation, the tenth pair of symphony concerts were under the baton of Scipione Guidi, concertmaster and assistant conductor. With a brilliant program which included Sinigaglia's La Baruffe Chiozzotte; Kodaly's Hary Janos Suite; Debussy's Clair de Lune as arranged by Albert Stoessel; and Leonardi's setting of the Bach toccata and fugue in D minor, Mr. Guidi once again demonstrated his outstanding musicianship both as interpreter and a conductor and infused his readings with color, verve and profound understanding. The soloist on this occasion was Josef Wagner, pianist. His performance of the Chopin F minor concerto had all the requisites of the thoughtful and well schooled musician and his technical and artistic equipment won him deserved success.

### VAN VACTOR NOVELTY PLAYED

Mr. Golschmann returned for the eleventh concert pair, performing Moussorgsky's A Night on Bald Mountain, David Van Vactor's Overture to a Comedy (a brilliant and witty work having its first local performance); De-Falla's Three Cornered Hat dances and the Brahms second symphony. A prolonged ovation was tendered both leader and orchestra after these programs, a tribute pointing to the fact that the public is enjoying and taking its orchestra seriously, and not merely as an accompaniment to an assisting artist.

A short mid-season tour beginning January 17, included Quincy and Chicago, Ill., Battle Creek Mich., and Toledo and Columbus, Ohio. Jascha Heifetz was soloist for the last January concerts, appearing twice on the programs playing concertos of Mozart and Prokofieff. The widely divergent character of the two offerings attested the complete art of this favorite violinist who was recalled many times to bow his acknowledgements. Mr. Golschmann's orchestral collaboration was impeccable as were his orchestral offerings, the Schubert Unfinished Symphony, a Nocturne by Stringham and the Meistersinger Prelude.

An American debut of importance was that of the young French pianist, Boris Golschmann, whose brother Vladimir has been a familiar figure in American music for the past eight years. The two Golschmanns playing and conducting provided not only an all-time novelty, but also a great event, for which the twelfth pair of concerts of the 1938-39 season will long be remembered. Boris chose for his initial American appearance, the Mozart D minor concerto and the César Franck Symphonic Variations. The clarity of tone and finesse of phrasing with which he accomplished the Mozart, and the brilliance and technical facility he displayed in the Franck, immediately justified his extravagant heraldings.

The Principia Concert and Lecture Course presented Angna Enters in a program of her interesting dance impressions which delighted a capacity audience at Howard Hall.

### LUBOSHUTZ AND NEMENOFF PLAY

The eminent piano-duo team, Pierre Luboshutz and Genia Nemenoff appeared here for the first time under the Civic Music League auspices and were enthusiastically received by an audience that filled the Municipal Opera House. Their program was sufficiently light in character to have a general appeal,—so much so that the demand for encores seemed almost insatiable. The team work of these artists is well nigh perfect.

O. C.

# NBC Orchestra in Novel Lists

## Primrose Soloist Under Baton of Toscanini in Berlioz's Harold in Italy

The regular Saturday evening NBC broadcast of Toscanini on January 21 had as its principal number the Harold in Italy Symphony by Berlioz, with William Primrose playing the solo viola part. Expertly brilliant and deeply musical on his instrument, he executed his task so engagingly that Toscanini patted him enthusiastically on the shoulder, and the audience made him bow repeatedly to acknowledge their plaudits. The work itself has faded considerably, but in the Toscanini interpretation was well worth renewed hearing.

That conductor, with his queer liking for certain obscure Italian music, exhumed several instrumental excerpts from La Wally and Loreley, operas by Alfredo Catalani (1854-1893) which have been sung in New York in their entirety without any strong success.

The program ended with Ravel's Bolero, which had its American premiere by Toscanini and the New York Philharmonic Orchestra ten years ago. His exposition of the now somewhat notorious score is familiar, and at the present concert again made a suggestive and exciting impression, resulting in loud demonstrations for the leader and his corps.

### DE FALLA SCORE DELIGHTS

After some essays in distant fields, not entirely acceptable to all his admirers, Toscanini devoted his NBC Orchestra broadcast concert on January 28 chiefly to old favorites, high-lighting with Gluck's Iphigenia in Aulis Overture, that to Rossini's William Tell, and Beethoven's eighth symphony. The last-named had a sensitive and gracious reading which brought riotous approbation from the listeners in the studio. Of classic line and grace was the conductor's interpretation of Gluck, and rare buoyancy and warmth illumined the Rossini pages.

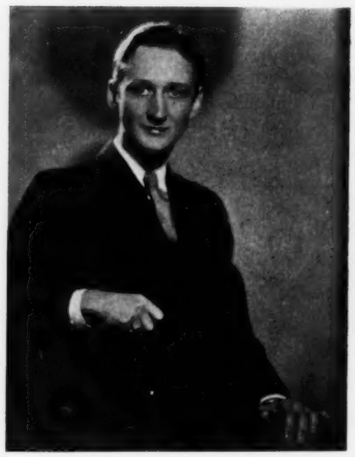
De Falla's El Amor Brujo music blazed with dramatic imaginativeness. The vocal part was delivered by Josephine Burzio, a Mexican contralto, who gave characteristically Spanish color and inflections to her tones, and sang and declaimed with required passionate abandon.

L. L.

### *Koutzen and Wolff Play for New York Chamber Music Society*

The New York Chamber Music Society presented Boris Koutzen, violin, and Ernst Victor Wolff, harpsichord and piano, on January 18 as the first attraction in a series of five Wednesday evening concerts at the New York School for Social Research. The program included harpsichord solos and works for piano and violin and harpsichord and violin.

TOURING BARITONE



*LEONARD STOCKER,*

*baritone, is guest artist on February 17 with the Washington University Chorus (Clay Bellew, conductor), in St. Louis. Since his return to the United States in November after a year of study and concert engagements abroad, he has appeared at Blackburn College, Carlinville, Ill.; Shurtleff College; Monticello College; and the Studio Club, New York, under the direction of Annie Friedberg. He was heard in Vienna, Salzburg, The Hague, Paris over Radio Poste Parisienne and Radio Lille; at the American Cathedral, Paris; and the English Church, Vienna, with Leo Rosenek, accompanist for Lotte Lehmann and Elisabeth Schumann, at the piano.*

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## Metropolitan Opera

(Continued from page 5)

powerful, tender, touching, and of high appeal and mastery in vocalization.

Doris Doe's contribution brought effective singing. Her idea of the Mother had hardly the necessary force, impatient gestures and petulant glances carrying not the proper impression of unyielding severity.

Effective bits were done by Marisa Morel (Irma), Thelma Votpika, Irra Petina, Natalie Bodanya, Alessio De Paolis, Norman Cordon, John Gurney and Louis D'Angelo. Ettore Panizza gave impetus and fine values to the score. Excellent stage management was another striking feature; too, the graceful solo dancing of Maria Gambarelli.

The scenery had taste and verity. However, in the first act, Julien's across-street balcony was plainly visible. When the same picture was shown in the last scene, the balcony had disappeared. Was the house torn down between the beginning and end of the opera?

As for the libretto of Louise, it remains a document fascinatingly human, with story rapid and logical, and characters suggesting modern life not only in Paris, but in any other large city as well.

Charpentier's music has not altogether stood the test of time and reveals many thin spots. Massenet and Wagner make their influences felt; even Gounod and Thomas come in for a nod occasionally. The thematic material is sparse, not of elevated distinction, and stretched repetitiously over the score, something that only Wagner succeeded in doing superlatively. Charpentier's orchestration, however, reflects undimmed skill and glow, with strong descriptiveness in the third act (the symphonized street cries of Paris) and some sonorous and flowing writing for chorus.

TANNHÄUSER, JANUARY 18 (MATINEE)

A benefit performance for Sir Wilfred Grenfell's medical and social work in Labrador and North Newfoundland brought a large and enthusiastic audience to hear Lauritz Melchior (Tannhäuser), Kirsten Flagstad (Elisabeth), Karin Branzell (Venus), Friedrich Schorr (Wolfram), Herbert Alsen (Landgraf) and Marita Farell, Erich Witte, Adolf Vogel, Max Altglass and Louis D'Angelo in other roles, all under the expert direction of Erich Leinsdorf.

An added interest to the magnificent interpretations, both vocally and histrionically, of Mme. Flagstad and Mr. Melchior was the initial Metropolitan presentation of Landgraf Hermann by Herbert Alsen, the new bass. Mr. Alsen displayed entire competence in the role, singing with full, vibrant tone and excellent phrasing and acting with dignity, though not forceful dramatic ability.

FALSTAFF, JANUARY 18

The fourth performance this season of Verdi's lyric comedy at the Metropolitan found a new Mistress Ford in the person of Irene Jessner. Fitting admirably into the role of the Windsorian wife, she sang her music with clear, rich tone. Lawrence Tibbett was again the rollicking knight, with Bruna Castagna once more making the most of her opportunities as Dame Quickly. In other roles were Charles Kullmann, John Brownlee, Irra Petina, Marisa Morel, Alessio De Paolis, Norman Cordon, Giordano Paltrinieri and Ludwig Burgstaller. Ettore Panizza's direction was routine.

ELEKTRA AND AMELIA GOES TO THE BALL, JANUARY 19

A moving and eloquent interpretation of Elektra by Rose Pauly aroused the Metropolitan Opera audience to a high pitch of excitement when Strauss' magnificent music drama was presented on this occasion. Cheers greeted the artist at the conclusion of the production and salvos of applause were also showered upon Kerstin Thorborg (Klytemnestra), Irene Jessner (Chrysothemis) and Erich Leinsdorf, the conductor, for their skillful presentations of arduous roles. Mr. Leinsdorf directed in place of the indisposed Artur Bodanzky and, except for several scenes in which the music did not have the forceful projection that Bodanzky gives to his readings, Mr. Leinsdorf's achievements were meritorious. The remainder of the cast won distinction for their interpretations.

Menotti's light and scintillant Amelia Goes to the Ball followed the tragic Strauss opus. A familiar cast of principals, Muriel Dickson, John Brownlee and Mario Chamlee, sang and acted delightfully under Ettore Panizza's direction.

FIDELIO, JANUARY 20

Beethoven's only opera was repeated with a cast almost identical with that of previous hearings. An absorbed audience applauded zealously Kirsten Flagstad (Leonore) in absorbing form; René Maison's stirring Florestan; Julius Huehn's capable Minister; Hans Herman Nissen's horrendous Pizarro; Emanuel List's amiable Jailer; and Marita Farell, Karl Laufkoetter, Emil Lange and Arnold Gabor. A scintillant performance of the Fidelio Overture at the beginning, and a virtuoso reading of the third Leonore Overture at the Act II intermission, brought conductor Bodanzky plaudits.

SIMON BOCCANEGRA, JANUARY 21 (MATINEE)

Verdi's Simon Boccanegra was repeated with the same cast as in previous performances except that Elisabeth Rethberg replaced Maria Caniglia as Amelia. Mme. Rethberg as well as Lawrence Tibbett, in the dominating title part, were magnificent; Ezio Pinza as Fiesco was hardly less effective. The duet between Gabriele (Giovanni Martinelli) and Fiesco was impressive, as was also the episode where Amelia and Gabriele have their misunderstanding. Leonard Warren, Louis D'Angelo, Giordano Paltrinieri and Pearl Besuner gave adequate impersonations. Ettore Panizza conducted for a capacity audience.

CAVALLERIA RUSTICANA AND PAGLIACCI, JANUARY 21

A vital performance of Cavalleria Rusticana with Dusolina Giannini (Santuzza), Helen Olheim (Lola), Frederick Jagel (Turiddu), Carlo Tagliabue (Alfio) and Anna Kaskas (Lucia) under the expert direction of Gennaro Papi enlisted a very large audience. Particularly vivid characterizations employing fine vocalizations were offered by Miss Giannini, Mr. Jagel and Miss Olheim.

The ensuing Pagliacci presentation with Hilda Burke (Nedda), Arthur Carron (Canio), Carlo Morelli (Tonio), Giordano Paltrinieri (Beppe) and George Cehanovsky (Silvio), also conducted by Mr. Papi, was well done but did not achieve the dramatic intensity so necessary for an eloquent delineation of the opus.

AIDA, JANUARY 23

The triumphal return of Beniamino Gigli, the Italian tenor, to the stage of the Metropolitan Opera as Rhadames in Aida was celebrated with riotous excitement by an audience which filled every nook and cranny of the huge auditorium.

Making his first appearance in America in this role, Mr. Gigli was not in his best form when he sang Celeste Aida, but he rapidly gained full control of his powerful vocal organ and reached a magnificent climax of tonal achievement in the Nile Scene, in which he sang gloriously, his voice vibrant with emotion, being displayed in all its golden qualities.

With Elisabeth Rethberg as Aida, who unfolded her song throughout the opera with exquisite finesse, the duet of this act had an incomparable presentation. The audience, recognizing the artists' achievements, from all parts of the house showered them with cheers and applause, completely stopping the performance for several minutes. At the end of this act innumerable curtain calls extended the intermission period.

As a whole, Aida was cast meritoriously. Bruna Castagna as Amneris sang with mellifluous beauty; Norman Cordon was an exemplary King; Carlo Tagliabue was a capable Amonasro; Nicola Moscona filled the role of Ramfis with distinction; and Thelma Votipka (Priestess) and Giordano Paltrinieri (Messenger) acquitted themselves with entire credence. Maria Gambarelli appeared briefly as the *premiere danseuse* of the ballet, dancing with graceful competence. Ettore Panizza was the forceful conductor. But the evening belonged to the triumphant Gigli.

DER ROSENKAVALIER, JANUARY 25

Strauss' Rosenkavalier, given for the last time this season, brought Grete Stueckgold in the role of The Princess, replacing the bereaved Lotte Lehmann, whose husband died on January 22. She gave a sympathetic interpretation of the role, and received special applause for her artistic presentation. Another change was Julius Huehn, replacing Friedrich Schorr as von Faninal and giving distinction to the part. Emanuel List again sang the boisterous Baron with unction, and Risé Stevens repeated her impersonation of Octavian. Marita Farell, Dorothee Manski, Doris Doe, Karl Laufkoetter and Norman Cordon sang as before. Artur Bodanzky conducted.

ORFEO ED EURIDICE, JANUARY 26

The fifth production this season of Gluck's Orfeo ed Euridice at the Metropolitan found Kerstin Thorborg as a statuesque, opulently-voiced Orfeo realizing every aspect of the role both in restrained acting and glorious song. Irene Jessner (Euridice) was in excellent voice and good to gaze upon. Marisa Morel's Amore and Marita Farell's Happy Shade were in keeping with the high character of the performance. Ballet and orchestra, under Bodanzky's able leadership, maintained the classic character of the work.

TOSCA, JANUARY 27

An almost last minute change in casting, owing to the illness of Marjorie Lawrence, gave her role of Tosca to Irene Jessner. Like her Australian colleague, Miss Jessner had never before sung the part in New York.

Considering the emergency call, Miss Jessner did exceedingly well, rising to confidence and free vocalism after a constrained first act, due to pardonable nervousness, chiefly because it was her initial essay at singing Tosca in Italian. She showed full acquaintance with the music and its intent at all times, and did decidedly brilliant singing in the second act, climaxing with lovely-toned and moving delivery of Vissi d'Arte. Her acting was sincere even if not as provocative as that of several other Toscas of former years. Miss Jessner's costumes, no doubt hurriedly gathered together, hardly were in the picture.

Beniamino Gigli scored strikingly as Cavaradossi. His voice has taken on dramatic fullness and force and he employs it with real emotional effect,

(Continued on page 16)

MADAM

ALICE ZEPPILLI

*of the Chicago Opera and*

*Opera Comique, Paris*

*is*

TEACHING VOICE AND ACTING

*in New York*

*at*

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Rome, Italy, December 15, 1938

My dear Madam Zeppilli:

I am very happy that the entire audience was able to admire all the fine qualities of Anna Reali and I was able to realize anew the great unbelievable improvement which she has made under your guidance. Whosoever can obtain such results may rightly be called "Maestro di Canto" (Master of Authority). Continue in your mission and the theatre will doubtless be the benefactor.

Cordially yours,

(Signed)

TULLIO SERAFIN

General Director, Royal Opera, Rome and formerly Metropolitan Opera, New York

# WILLIAM PRIMROSE

## "Earned an Ovation"

### With NBC SYMPHONY ORCHESTRA, ARTURO TOSCANINI conducting

**"One of the Greatest Viola Players in the World."** —*London Eve. Standard*

**"Expert and Sensitive Playing."** —*New York Sun*

**"Program of Such Magnificence."** —*New York Post*

***New York World-Telegram, Jan. 23, 1939, by Louis Biancolli***

Superb orchestral virtuosity made NBC Studio 8-H resound with repeated impacts of applause on Saturday night, when Arturo Toscanini led the NBC Symphony Orchestra in a program devoted to the French Berlioz and Ravel and the Italian Catalani. Opening the concert with Berlioz's "Harold in Italy" symphony, the Italian conductor drew every ounce of poetry and pastoral delicacy from its pages. The pianissimo introduction of the weltschmerzlich Harold in the adagio was exquisitely done, to single out one detail, and the "March of the Pilgrims" beat with the very throb of life. As for the "Orgy of Brigands," it mounted in frenetic turmoil to a high pitch of orchestral excitement, in which infinite orchestral color was integrated in a richly spun fabric of tone. The audience applauded stormily and William Primrose who intoned the viola voice of Harold, **earned an ovation.**

***New York Times, Jan. 22, 1939, by Noel Straus***

Last night it was the adagio of the opening division that seemed most definitely to hold its own, with its subtle establishment of a mood of despondent melancholy, fascinating touches of tone color, and moments of utmost finesse and delicacy of feeling. Mr. Toscanini gave the entire score an interpretation remarkable for polished detail and depth of understanding. He was ably abetted by William Primrose, who read the important viola solo part with **keen emotional urge and a tone both fine-spun and of velvety texture.**

***New York Sun, Jan. 23, 1939, by O. T.***

Arturo Toscanini gave a memorable performance of Berlioz's "Harold in Italy" symphony at Saturday night's broadcast concert of the NBC Symphony Orchestra. In clarity and delicacy of detail, as in warmth and lyricism of utterance, it was a striking illustration of the most distinctive qualities of the great Italian's leadership. Moreover, the solo viola part was played with a grace, a suavity, a tenderness and a beauty of phrasing by William Primrose that **surpassed anything of memory in performances of this work.**

***New York Post***

We can think of only one complaint that any one might make against the series of Sunday afternoon viola recitals which William Primrose began yesterday over WJZ. That is that NBC can spare only fifteen minutes of time for a **program of such magnificence.** Occasionally radio brings to one of its microphones as guest soloist a great virtuoso who gives radio one broadcast of supreme performance. A series of such performances on the air on a weekly basis is the greatest rarity.

Mr. Primrose **is a master of his instrument** and of its music. The beauty with which he **explores its rich and sober tones** is a thing to be experienced and not tarnished by poor, pale words. Yesterday he played Bach, Paganini and Boccherini for fifteen minutes of the **most absorbing loveliness.** If Mr. Primrose had chosen the violin for his instrument instead of the neglected viola the whole world would be screaming his praises. As it is, a good part of the world is shouting them as hard as it can.

***New York Sun***

Easily the most rewarding performance was Mr. Primrose's **expert and sensitive playing** of the Bax sonata.

***New York Herald Tribune, by Francis D. Perkins***

Sir Adrian Boult, musical director of the British Broadcasting Corporation and conductor of its symphony orchestra, conducted the first of two concerts with the NBC Symphony Orchestra last night in the National Broadcasting Company's Studio 8-H. The program was international, including Ferruccio Busoni's Comedy Overture, Op. 38, Beethoven's seventh symphony, William Walton's viola concerto, with William Primrose, first violist of the NBC orchestra, as the soloist, and Aaron Copland's "El Salon Mexico."

Walton's viola concerto was written in 1929, and has become well known in England, but it apparently had been heard here only once before, in a London concert of the BBC Symphony Orchestra last September which was rebroadcast here. That it has not yet appeared in a New York concert program suggests an oversight on the part of our conductors. A first hearing suggested that the praise bestowed upon it by Sir Donald Tovey in his volume on concertos is well deserved. The musical ideas are fertile and their treatment gives a sense of form and destination, while the composer does not eschew emotional warmth and variety of mood. There are three movements. The first is in more or less orthodox form and the swift-paced second serves as a scherzo. The finale, which is as long as the two preceding sections together, returns at the close to the first theme of the first movement.

Mr. Primrose **gave a masterly performance, in tone quality and technique,** and the work of the orchestra suggested thorough acquaintance with this exacting score. The studio audience applauded enthusiastically.

***New York Times, by G. C.***

The concert of the NBC Symphony Orchestra, broadcast last night from Radio City under the direction of Sir Adrian Boult, conductor and musical director of the British Broadcasting Company, was one of the most rewarding of this weekly series. It was the occasion of Boult's introduction to the series, and also of the introduction to this country of two compositions, namely, William Walton's Concerto for Viola and Orchestra, with William Primrose as soloist. . . . In Primrose the work would seem to have had **the ideal interpreter,** for he has a technique that made light of its tremendous difficulty, and a musicianship that clarified many complexities. He was called out to the stage several times amid noisy applause.

NEW YORK HERALD TRIBUNE, SUNDAY, JANUARY 22, 1939

## MUSIC

By LAWRENCE GILMAN

### Toscanini Conducts 'Bolero,' and Mr. Primrose Plays the Viola in Berlioz's 'Harold'

Eleventh concert of the NBC Symphony Orchestra, Arturo Toscanini conductor; broadcast from Studio 8-H, RCA Building, Radio City, New York, Saturday evening.

1. "Harold in Italy": Symphony in Four Movements ..... Berlioz
With viola solo Op. 16
I. Harold in the Mountains. Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of Pilgrims Singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)
Viola Solo: William Primrose

Intermission

2. From the Opera "La Wally" ..... Alfredo Catalani
Prelude to Act III
Prelude to Act IV
"Dance of the Water Nymphs" from the Opera "The Loreley" ... Alfredo Catalani
Bolero ..... Maurice Ravel

* * *

Before that, music of a different order had been played—chiefly, the "Harold in Italy" of Berlioz. This work, since it is actually a program-concerto for viola and orchestra, gave us an opportunity not only to hear a seldom heard score, but to enjoy the admirable art of that most Wordsworthian of string players, Mr. William Primrose, the famous viola virtuoso of the NBC Orchestra.

Mr. Primrose is not only a virtuoso; he is an artist (the two, alas, are not necessarily identical). His style is one of extraordinary poise, exquisite sensibility and patrician taste. He can play with passion and intensity, while preserving that basic serenity which is an essential element in all great performances: that core of stillness and control and peace at the center of an outward agitation—which again, like Mr. Primrose's name, reminds us of a great poet.

He was most warmly applauded at the end of his performance, and Mr. Toscanini patted his shoulder, and smiled in that way of his which tells the artist that his work has been well done.

* *

*William Primrose*

*Viola soloist in Berlioz's "Harold in Italy" under Toscanini*

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## Metropolitan Opera

(Continued from page 14)

never exaggerated and always based on artistic principles. His several solo numbers brought tumultuous response from all over the house. Lawrence Tibbett's Scarpia was a resonantly sounded and intelligently shaped piece of vocalism, and the enactment combined the proper degrees of force and malignance. Gennaro Papi conducted.

TANNHÄUSER, JANUARY 28

Although he had been heard a few days previously with the company in Philadelphia, Herbert Janssen's "official" debut with the Metropolitan Opera was reserved for this popular-priced evening performance. The new baritone, in the role of Wolfram, proved to be an experienced artist, possessed of an even scale, lusciously intoned and, despite some nervousness, a more than adequate actor. Another last-minute change was the substitution of Grete Stueckgold for Lotte Lehmann as Elisabeth, a part in which she has appeared many times with the company. Beautiful to gaze upon, she also brings to the role a keen interpretative understanding. Karin Branzell was a dignified enchantress, always a goddess, and singing Venus' lines with rich tones. Others in the cast included Emanuel List, Carl Hartmann, Erich Witte, Adolf Vogel, Max Altglass, Louis D'Angelo and Marita Farell. Erich Leinsdorf conducted with masterly appreciation of Wagner's score.

AMELIA GOES TO THE BALL AND ELEKTRA (JANUARY 30)

The double bill, Amelia Goes to the Ball, and Elektra, amused and amazed the audience in turn at the final seasonal performance of these operas. Once again Muriel Dickson displayed a lovely voice and histrionic ability as Amelia. With John Brownlee as the husband; Mario Chamlee, the lover; Helen Olheim, the friend; Norman Cordon, the officer; Lucielle Browning and Pearl Besuner, the cook and maid, respectively, an enjoyable performance was presented. Ettore Panizza conducted.

Elektra, the vehicle which gives Rose Pauly her dramatic role, followed the Amelia presentation. Another memorable performance was given by Miss Pauly (Elektra); Kerstin Thorborg as Klytemnestra; Chrysothemis (Irene Jessner); Aegisthus (Paul Althouse); Orestes (Friedrich Schorr); Foster Father of Orestes (Norman Cordon). Erich Leinsdorf conducted.

LOUISE, FEBRUARY 1

Charpentier's Louise was presented for a large audience at the Metropolitan Opera for the second time with the identical cast of its premiere performance of the season. Again Grace Moore was the Parisian sewing girl; René Maison, her lover; Doris Doe, her mother; and Ezio Pinza, her father. The conductor was Ettore Panizza.

LUCIA DI LAMMERMOOR, FEBRUARY 2

The last of impresario Edward Johnson's importations of the season, Lina Aimaro, Italian soprano, made an effective Metropolitan Opera debut in the title role of Donizetti's Lucia di Lammermoor. Although the wonted nervousness attendant upon a Metropolitan bow was evident, the twenty-four-year-old singer showed dramatic histrionism and richness of tone, a voice of goodly size possessing both lyric and coloratura propensities. Physical attractiveness and admirable costuming added to her charm. In the trying Mad Scene, Miss Aimaro reached the heights of her evening's achievement, singing with an even scale, tonal richness and solving the intricacies of the florid mazes with ease and considerable skill. The ovation which followed was genuinely merited.

Beniamino Gigli gave warmly and expressively of his new dramatic ability, both vocally and histrionically, winning new laurels and receiving salvos of acclaim as Edgardo. Carlo Morelli was a suave if small-voiced Enrico. Pearl Besuner, Virgilio Lazzari, Nicholas Massue and Giordano Paltrinieri were capable in support under the somewhat heavy-handed Gennaro Papi.

### *Oratorio Society Announces Soloists for Bach Mass*

Helen Marshall, soprano; Lydia Summers, contralto; John Priebe, tenor; and Lansing Hatfield, bass-baritone, comprise the assisting quartet for the New York Oratorio Society's annual performance of Bach's B Minor Mass on February 28 in Carnegie Hall, New York. Albert Stoessel, now in his sixteenth season, again conducts the chorus and will present the mass in two sections. Mr. Stoessel also directs the Juilliard Orchestra and opera department and the annual Worcester Music Festivals.

## Ormandy Forces Play In New Orleans

### Gigli and Virovai Among Applauded Recitalists in Louisiana City

NEW ORLEANS, LA.—Symphonic programs have held the limelight of music activities recently, with the annual performances of the Philadelphia Orchestra, under the direction of Eugene Ormandy, attracting vast audiences. The fact that their first program was played to the accompaniment of a torrential downpour, which beat upon the roof of the auditorium and marooned hundreds for several hours after the concert was over, seemed to have no dampening effect either upon the musicians or their hearers, who returned for a more enthusiastic and scintillating program on the second night. Sibelius, Tschaikowsky and Ravel occupied major positions on their programs.

The Civic Symphony Orchestra has given several concerts during the past few weeks, one of which featured Eda Flotte Ricau, prominent local pianist. Their Christmas program in the Youth Series was devoted to dance music, interpreted by the Velsor Ballet.

Robert Virovai was acclaimed one of the most remarkable of young violinists today, when he appeared before the Philharmonic Society. He astounded with the brilliance of his technic and depth of interpretation, in a program of virtuoso and sound musical requirements.

Beniamino Gigli lost none of his local admirers after an absence of about seven years, as proved by the volatile Latin welcome which greeted him upon his recent concert. Gigli sang operatic arias and familiar lyrics, all of which met with sentimental enthusiasm, which practically reached a frenzied peak at the close of his program. He was accompanied by Rainaldo Zamboni. O. M. L.

## Portland, Ore., Launches Orchestral Series

### Federal Music Project Sponsoring Winter Concerts—Local Pianist and Chorus Assist

PORTLAND, ORE.—Greatly encouraged by public response to the experimental fall series of symphony concerts, the Portland music project of the WPA has inaugurated a winter series. About sixty musicians, a number of whom are members of the now quiescent Portland Symphony Orchestra, belong to the group. Mischa Pelz, onetime NBC orchestra leader, is the conductor.

The new series was ushered in January 4, with Henry Arcand, Portland pianist, as soloist. The Monday Musical Club Chorus (Albert E. Jones, director) was the supporting attraction at the second concert on January 16. Two more concerts are projected for this series in the Neighbors of Woodcraft Auditorium.

VIRGIL FOX'S RECITAL

The public auditorium has housed only one first-rank attraction since early December—Virgil Fox, organist, heard on January 15. No newcomer, Mr. Fox attracted a large audience, which enthusiastically applauded the exceptional virtuosity and skillful program building of the artist.

A new series of concerts to arouse public interest in the young talent being developed here was inaugurated January 9 by the Oregon State Federation of Music Clubs. The performers were: Pearl Noonan, soprano; Betty Swartout, contralto; Dorothy Louise Johnson, violinist; and Robert Haffner, pianist.

Chamber music, about which little has been done here for several seasons, is being vigorously promoted by Reed College. Four performances under the college's auspices have been announced, featuring the Curtis, Stradivarius and Gordon quartets and the Pasquier Trio.

D. L. P.

### *Barrere Orchestra Opens Initial Annapolis Series*

The first series of concerts to be presented for midshipmen and Naval officers at the U. S. Naval Academy, Annapolis, Md., was opened by the Barrere Little Symphony Orchestra. George E. Brown, of Columbia Concerts Corporation, arranging the series, plans also to present Agnes Davis, soprano, Edwina Eustis, contralto, Ernest McChesney, tenor, Lansing Hatfield, baritone and Cornelia Otis Skinner.

### *Paul Musikonsky Begins First American Tour*

Paul Musikonsky, violinist, opened his first American tour on January 1 in Boston under the auspices of the Isabella Stewart Gardner Museum and then appeared in Detroit, 23; and Kansas City, 30. He plays in Schenectady, N. Y., on February 15; Plattsburg, N. Y., March 15 and Philadelphia, Pa., April 30. His tour concludes in the early fall. He has already toured Canada, Europe and Asia and this season in Palestine was accompanied by Michael Taube, conductor of the orchestra founded there by Bronislaw Huberman.

### *Robert Casadesus Here for Fifth Concert Visit*

Arriving on the SS. Washington on January 5, Robert Casadesus, French pianist, opened a fifth consecutive American tour. He gave a Carnegie Hall, New York, recital on February 1. He is to appear also in Butte, Kalamazoo, Cincinnati, Detroit (with the Detroit Symphony Orchestra), Columbus, Miss., Baton Rouge, Havana, Washington, D. C., Philadelphia, Bridgeport, Conn., Swarthmore, Pa., Brantford, Ont., Cleveland, O., Evansville, Ind., Urbana, Ill., Milwaukee and St. Paul. He also was heard on the Ford Hour on February 14. In March, in addition to many concerts, he plays with the Los Angeles Philharmonic and San Francisco Symphony orchestras.


ELEN DOSIA ANDRE BURDINO

CHICAGO OPERA SUCCESSES

**Elen Dosia, the embodiment of youth and grace, finds in Andre Burdino a foil worthy of her blandishments. "Romeo and Juliet" should be retained in the repertory as long as we have with us two such exponents of the French school.**
*—Herman Devries in Chicago American.*

**ELEN DOSIA'S TOSCA** excited the public not a whit less by virtue of a portrayal that has grown considerably in dramatic import and vocal opulence. If the dramatic part of her work was sensational, what must one say of her superb rendition of the "Vissi d'arte," begun with a sigh and finished with a sob? The audience gave us the answer to this question by stopping the flow of the performance for many seconds.—*Herman Devries in Chicago American.*

Elen Dosia, a lovely Tosca, almost stopped the show in the second act with her singing of "Vissi d'arte." Her work, both vocal and histrionic, was well up to her usual standard—and that is pretty high.—*R. W. in Chicago Daily Times.*

She marked one triumph during the second act, when ignoring the hectic orchestral accompaniment, she imparted lustrous warmth and appeal to the "Vissi d'arte."—*Janet Gunn in Chicago Herald & Examiner.*

Elen Dosia's presentation of the aria was vocally beautiful and full of considerable passion.—*Edward Barry in Chicago Tribune.*

**ANDRE BURDINO IN CARMEN—**
Andre Burdino made known his version of the Spanish soldier who lost his heart and head for Carmen, and represented his Don Jose as a handsome young man, fiery, impulsive and compelling. Vocally the French tenor employed all the artistry for which he is famed, bringing into play his ringing top notes, and giving a wealth of expression to each phrase, thus the Flower Song became an outburst of fervent pleading, so beautifully sung that the performance had to be halted at it conclusion.—*Herman Devries in Chicago American.*

Mr. Burdino played a Jose who sang with vibrant magnificence in the Flower Song and who gave to the whole enactment his characteristically Gallic poise and polish.
—*Edward Barry in Chicago Tribune.*

Andre Burdino scored as one of the finest Don Jose's we've seen, because of the warm expressiveness of his singing and acting.—*Chicago Herald and Examiner.*

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# Liszt's Faust Symphony Restored By Montreal Concerts Symphoniques

## Stassevitch Leads Players and Elgar Choir — Local Orchestra Presents Aitken and Ginster—Recitals by Rachmaninoff, Gigli, Feuermann and Pitzinger

MONTREAL, CAN.—After a few years' absence, Sergei Rachmaninoff returned here. His recital at the Plateau Auditorium on January 16 attracted a crowded hall. The noted pianist presented a major program including among other works, Beethoven's sonata in C minor, Bach's Italian Concerto, Schumann's Fantasiestuecke (op. 12), four etudes by Chopin and Liszt's Concert Etude in D flat. The pianist was generous with his encores and was received with enthusiasm by his numerous listeners.

The fifth concert sponsored by Les Concerts Symphoniques took place at the Plateau Hall, on January 20. Liszt's Faust Symphony received its first local performance under the skilful direction of Paul Stassevitch with the assistance of a vocal group. The work brought a distinct triumph to all participants. The male singers of the Elgar Choir contributed the final chorus and Richard Manning sang the tenor solo part discreetly. The program opened with the Concerto Grosso by Ernest Bloch, played with admirable effect. Jean Leduc, at the piano, supplied efficiently the obbligato part.

### FEUERMANN IN SOLO LIST

Emanuel Feuermann gave a recital at the Ritz Carlton Hall on January 11, under the auspices of the Ladies' Morning Musical Club. The program was composed of two sonatas, one by Schubert and the other by Chopin, a Prayer by Bloch, a dance by Dvorak and Sarasate's Zapateado. The numerous public applauded warmly, demonstrating its pleasure to hear the distinguished cellist's tasteful interpretations. Frank Rupp performed his duties as accompanist excellently. On January 25, at the same place, Gertrude Pitzinger gave a song recital as guest artist of the club. She displayed a voice of beauty, perfectly controlled in a program including colorful works by Handel, Mozart, Schubert, Schumann, Brahms, Wolf and Strauss. She was seconded at the piano by Frank Rupp.

### MONTREAL ORCHESTRA PROGRAMS

The Montreal Orchestra presented Webster Aitken as guest soloist at His Majesty's Theatre on January 15. The American pianist was heard in Mozart's concerto in B flat which was marvelously executed. The musicians under Douglas Clarke's direction began the program with Butterworth's Shropshire Lad and concluded with Brahms' first symphony. Both works received energetic reading in accord with the colorful music. Two weeks later, Ria Ginster made a deep impression as soloist with the same organization. She delighted her numerous admirers by showing a lyric voice of purity used with consummate skill in Schubert's Der Hirt auf dem Felsen, Mozart's Exsultate and an aria by Bach. Douglas Clarke led his musicians in a short extract from Delius' music to the play Hassan, Sibelius' symphony (No. 1) and a Bach Brandenburg Concerto. The program was brought to a close with a brilliant presentation of Siegfried's Journey to the Rhine from Götterdämmerung.

Trudi Schoop and her Comic Ballet paid her third visit to Montreal in as many years, at His Majesty's Theatre on January 30, drawing a huge audience.

### GIGLI IN RECITAL

Greeted by a large and sympathetic audience, Beniamino Gigli was heard at the Plateau Auditorium, on January 29. In excellent form, the Italian tenor presented a program of operatic arias and songs and proved himself to be more than ever a consummate artist. Rainaldo Zamboni was a discreet accompanist.

A piano recital, which was at the same time a lecture, was given by Jean Dansereau at the Plateau Hall, on January 28. His program was devoted to Beethoven's Moonlight Sonata, followed by two groups of compositions by Chopin and Debussy.

Mychaylo Holynsky made his first appearance here at the Monument National, on January 14. The Ukrainian tenor disclosed a large, ringing voice cleverly used. Honora Hubicky at the piano was a competent accompanist.

J. H. G.

### *Bernard Gabriel and Louise Arnoux in Studio Program*

Bernard Gabriel, pianist, recently presented a program, entitled The Amorous in Music, with Louise Arnoux, *diseuse* assisting at his New York studio. Mr. Gabriel played numbers of Chopin, Liszt, Prokofieff, Brahms and Schumann. Miss Arnoux contributed twelfth and thirteenth century songs and numbers by moderns, all offered in costume.

COMPOSER-LECTURER

*HENRY GREGOR,*

*pianist, composer and lecturer, has returned from Europe to resume his lectures at the University of Miami. Mr. Gregor visited Paris, The Hague, London, Cologne and Berlin, where he made a survey of musical conditions. In Cologne, his East Indian Impressions were played by the orchestra of the Cologne Broadcasting Company. In the spring he gives lectures on Brahms at the Phillips Memorial Art Gallery in Washington, D. C. (Photo by Hal Reiff.)*

# Buffalo's Consistory Auditorium Scene of Enlivening Recitals

## Brailowsky, Tauber, Enesco and Frantz Appear—Local Symphony Society Presents Pasquier Trio—Marjorie Lawrence Heard in Wagner List with Buffalo Orchestra

BUFFALO, N. Y.—Zorah B. Berry presented three outstanding concerts in the Consistory Auditorium recently, which were well patronized and highly enjoyed. Alexander Brailowsky, Russian pianist, gave a program of great variety and beauty, of which his Chopin group was especially admirable. A joint recital given by Georges Enesco, violinist, and Dalies Frantz, pianist, provided double enjoyment for the audience, who were enthusiastic over the performances of both artists. Sanford Schlussel was a capable accompanist for the violinist. Richard Tauber, European tenor, made his first appearance in Buffalo in a program consisting mainly of German Lieder and operetta excerpts, to which he brought unusual gifts of interpretation, with Percy Kahn at the piano. Mariana Sarrica varied the program with several piano selections.

The Pasquier Trio, of Paris, brought to Buffalo for the first time by the Buffalo Symphony Society, made a favorable impression in its performance of trios by Beethoven, Schubert and Jean Cras.

### LAWRENCE WITH BUFFALO ORCHESTRA

Two concerts have been given lately in the Consistory Auditorium by the Buffalo Orchestra of the Federal Music Project (the Philharmonic Orchestra Society, Inc., co-sponsors), with Franco Autori, conductor. Soloists were Marjorie Lawrence, Metropolitan soprano, and Geraldine Ayres Ulrich, local mezzo-soprano. The orchestra won acclaim in its numbers and the soloists were awarded with spontaneous applause for their outstanding performances. Special commendation must be given the orchestra for its fine performance of the Wagner Götterdämmerung music, the Immolation Scene, with Miss Lawrence, being thrillingly impressive.

Lilias Mackinnon, English pianist, author and lecturer, was brought to Buffalo by the Music Forum for Piano Teachers, to give a series of lectures on Musical Memory in the Albright Art Gallery. A large attendance of interested musicians found these lectures, presented in gracious, informal manner, informative and helpful to an unusual degree.

Cecil Leeson, saxophonist, and Josef Wagner, pianist-composer, gave an unusual and interesting program in the State Teachers College. A Beethoven piano sonata, arranged by Mr. Leeson for the saxophone and piano, received especial commendation.

### OTHER MUSICAL HAPPENINGS

C. Gordon Watkins' January piano recital, given in the house of Mrs. Frederick L. Pratt, was highly enjoyable, the program devoted to compositions of Chopin and Liszt. It was played with refined, musicianly style, with authoritative interpretations and flawless technic.

The Chromatic Club presented three of its members in an enjoyable afternoon program. Margaret Frye, pianist, contributed admirably played numbers by Schumann, Brahms and Prokofieff. Ragnhild Ihde's soprano voice was heard in songs in Swedish and English, and Ruth Koehler, contralto, contributed a group in German and English.

Jenny Jungbauer, Viennese soprano, was heard in recital by members of the D. A. R. in their Chapter house, the Strauss Viennese selections especially pleasing her hearers.

Muriel Halliday held a piano recital introducing her youthful pupil, Mary D'Angelo, in the Twentieth Century Club. In a taxing program of standard compositions, the young girl evidenced decided talent, earnest application and excellence of training.

Marion Priore's vocal pupils gave a studio recital, all acquitting themselves creditably.

L. H. M.

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## Hofmann Wins Tributes In Birmingham

### Civic Symphony Orchestra Presents Contest Winners in Solo Roles—Young Club Artists Active

BIRMINGHAM, ALA.—Josef Hofmann was presented in concert here by the Birmingham Music Club before a packed audience that filled all available space in Phillips Auditorium. Ten years had elapsed since Hofmann played here before. He chose a program somewhat hackneyed, but performed it masterfully, and in his encores impressed with the simplicity of great art in such numbers as Mendelssohn's Spring Song. His program included Handel's Harmonious Blacksmith, Scarlatti's Pastorale e Capriccio, Beethoven's Moonlight Sonata, a group of Chopin numbers, Schumann's Carnaval, Liszt's Liebestraum, Waldesrauschen, and Mephisto Valse.

The Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, gave its third subscription concert of the season, presenting the winners in the contest held to discover young talent. The audience was large and appreciative. The program opened with the overture, Fingal's Cave, of Mendelssohn, followed by Beethoven's first symphony played with beautiful delicacy and charm. Genevieve Davisson, violinist, winner of the radio contest, played Saint-Saëns' concerto in B minor, with remarkable skill, delighting the audience, which recalled her again and again. Carroll Rubira, baritone, winner in voice of the radio contest, appeared next singing Handel's Hear Me, Ye Winds and Waves. His voice was warm and deep, and won hearty applause and several recalls from the audience. Other numbers by the orchestra were the Caucasian Sketches by Ippolitoff-Ivanoff.

The Young Artists and Student Musicians of the Birmingham Music Club presented Martha Dick McClung, contralto, in concert at Conservatory Hall before a large audience that received the artist with enthusiasm. Her program included Bois Epais (Lully), Adelaide (Beethoven), Salome's aria from Massenet's Hérodiade, a French group, and songs by Mrs. H. H. A. Beach and A. Walter Kramer.

The Young Artists also offered in concert Barbara Dorough, pianist, and a group from the Chamber Music Society, who played the quintet in F minor of Brahms. A. G.

## Macmillan and Kindler On Toronto Podium

### Symphony Orchestra Presents Feuermann as Soloist—Recitals by Marian Anderson, Kathryn Meisle, Eugene List and Others Applauded

TORONTO, CAN.—Sir Ernest MacMillan, on January 10, conducted the Toronto Symphony Orchestra in a vivid program, with Emanuel Feuermann's performance of Dvorak's cello concerto as a glowing feature. At the symphony concert of January 24, with the distinguished Dr. Hans Kindler as guest conductor, a monumental Strauss Don Juan and other infectious works were spectacularly presented.

Marian Anderson packed Eaton Auditorium on January 25, the celebrated contralto singing a characteristic program, of which perhaps The Crucifixion was the highlight. Kathryn Meisle, at Massey Hall on January 12, gave a fine recital, Stuart Ross accompanying, at which the audience applauded this gifted contralto prolongedly. Lyona Hunt Mangan, soprano, sensitively accompanied by Gordon Hallett, who also played solos, gave a delightful program at Eaton Auditorium on January 14.

The "Nine O'Clock" Symphony Concert of January 17, Sir Ernest MacMillan conducting, contained among other fine offerings a marvelously atmospheric Afternoon of a Faun and a moving Schubert seventh symphony. Vronsky and Babin, at Eaton Auditorium on January 19, played an almost entirely modern program with all the skill consonant with these duo-pianists. Norman Wilks' recital in the same hall on January 21 offered profound Beethoven, plangent Chopin and highly pianistic Schumann effectively to a crowded house.

Maria Sokil's beautiful soprano voice and sensitive temperament were displayed in a Ukrainian recital at Margaret Eaton Hall on January 5, Anton Rudnitsky accompanying effectively. The Women's Musical Club on January 9, for their annual Canadian concert, presented The Tudor Singers, under Dr. Healey Willan's able direction, in flawlessly sung repertoire, with Florence Singer, harpsichordist, assisting.

Ettore Mazzoleni brilliantly conducted the Conservatory Senior Orchestra on January 26 at Convocation Hall through difficult Shostakovitch and other numbers, including a Handel viola concerto with Stanley Solomon, a fine soloist. Pearl Gronewetter on January 27, at Ward-Price Galleries, most ably supported by Simeon Joyce as accompanist, played major violin works with highly effective artistry.

Sir Ernest MacMillan, in happiest and most captivating mood at the "Nine O'Clock" Symphony of January 31, gave Beethoven's first symphony, Elgar's Nursery Suite and Midsummer Night's Dream. On Tuesday of that week, Anne Jamison, at Eaton Auditorium, sang an elaborate program charmingly, the soprano admirably accompanied by Gwendolyn Williams. Trudi Schoop and her Dancing Comedians, in the same hall on February 1, gave a performance previously seen here yet acclaimed by the crowded house, with their well-known verve and skill.

Eugene List at Massey Hall on February 3 displayed his prodigious piano technic in a recital packed with mountainous difficulties. Myrtle Hare, mezzo-contralto, at Ward-Price Galleries on February 4, sang to a large audience of connoisseurs an unhackneyed and artistically rendered program, Muriel Gidley accompanying ably. The Conservatory String Quartet (Elie Spivak, Harold Sumberg, Cecil Figelski, Leo Smith) on Saturday of that week played a fine grouping of works, Viggo Kihl assisting colorfully in a piano trio. Emmy Heim's illustrated lectures on Tuesday afternoons have been outstanding demonstrations of this Viennese soprano's consummate art and authority. B. P.

SOLOIST WITH QUARTET

*AVIS BLIVEN CHARBONNEL, pianist, was soloist on February 9 with the Roth Quartet at the Plantations Club, Providence, R. I.*

### *National Symphony Orchestra Presents Noted Guests*

John Powell, American pianist-composer, was soloist on January 29 with the National Symphony Orchestra (Dr. Hans Kindler, conductor), in Washington, D. C. On February 9, Rosa Ponselle, soprano, appeared with this orchestra. Soloists yet to be heard this season with the ensemble are: Ruth Posselt, violinist, March 12; Pro Arte Quartet, March 26; Walter Gieseking, pianist, March 8. Bruno Walter, as guest of Dr. Kindler, conducts on April 12. A special Easter program on April 9 and the final request program on April 16 complete the schedule.

### *Maria Safonoff in Greenwich, Conn., Recital*

GREENWICH, CONN.—Maria Safonoff, pianist, charmed a large audience here on January 9 when she was heard in recital at the Greenwich Academy under the auspices of the College Club. Her program embraced the prelude to Bach's sixth violin sonata, a Chopin group, the Paganini-Liszt theme and variations, two preludes and two etudes of Scriabin and items of Mozart, Grazioli and Mendelssohn, all stylistically offered and set forth with keen musicianship. Miss Safonoff's final numbers were Tschaikowsky's Meditation, dedicated to her father, and Rubinstein's C major etude. Two encores, The Gates of the City of Kiev by Moussorgsky and a Scriabin nocturne for the left hand alone were presented with technical finesse. G. R.

### *Maganini's Greenwich Concerts Open Second Year*

Dorothy MacLean, soprano, was soloist at the opening concert on January 14 of Quinto Maganini's second season of concerts in the Pickwick Theatre, Greenwich, Conn., presented by the Greenwich Unit of the New York Junior League. Entitled a program from foreign lands, the list included works of Verdi, Tschaikowsky, Granados, Brahms, Debussy, Bizet, Sibelius and Johann Strauss. Miss MacLean sang the Faust Jewel song.

John Kirkpatrick, pianist, was soloist on February 4 in Gershwin's Rhapsody in Blue. A romantic-American program was planned. For the third concert on March 4, Mr. Maganini has selected Harry Glantz, trumpeter of the New York Philharmonic-Symphony Society as soloist. The program has been selected by the instrumental class of Greenwich High School.

### *Tollefsen Chamber Music Society Makes Debut*

Carl H. Tollefsen has founded the Brooklyn Chamber Music Society and on January 18 gave the opening concert at the Neighborhood Club, Brooklyn Heights. A representative audience of 200 persons heard the program, consisting of Arensky's trio (op. 32); Mozart's quintet for clarinet and strings; and Schumann's quartet (op. 47) for piano and strings.


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# Budapest Opera Eases Way Of the Swan in Lohengrin

## Movie Technic Used—Japanese Conductor Leads Own Tone Poem—Edwin Fischer Disappoints in Classics

BUDAPEST.—Nobody can ever know the trouble that Wagner's problematic swan has caused stage directors. For an audience of naturalistic tastes, the good bird can never be made lifelike enough, while for enemies of stage verism, the bird is generally all too realistic. Gustav Olah, excellent chief-master of stage decoration, at our Opera, has found another way to solve the question; that is, by luminous projection. The graceful bird with its boat, now crosses the stage quite rapidly, gliding easily over the waves. The illusion is altogether pleasant.

Besides the splendid Zoltan Zavodszky in the title part, the cast of Lohengrin comprised Julia Osvath, a promising Elsa, Gyorgy Losonczy, a well-acting Telramund, and Prioska Tutsek, an expressive Ortrud. Janos Ferencsik conducted, reading the score in a manner that suggested nearer approach to the solemnity of oratorio than to the pathos of opera.

### PURCELL OPERA IN HUNGARIAN

Purcell's wonderful Dido and Aeneas made a deep artistic impression. Skillfully translated by Kalman Nadasdy, it was also beautifully staged by him. Jenö Adam's conducting might have been more vivacious, but the beautiful voices of Ella Nemethy and Dr. Imré Pallé in the title parts, supported by the agreeable Julia Osvath, gave entire satisfaction. Maria Basilides, representing the dark powers, gave a perfect projection in the grand, historical style.

### FOLK BALLET PREMIERED

The Summer Festival in Pozsony is a new ballet by young Hungarian authors: János Fóthy for the action, framed by the lovely landscape of Pozsony, and for the music, Lajos Rajtér, young conductor of the Budapest Radio. The latter used old melodies of Bihari and Lavotta, gypsy musicians who have enriched popular Hungarian song. Gyula Harangozó, young ballet master, who invented the adequate choreography, also danced, supported by Bella Bordy, an attractive prima ballerina. Ferenc Köszegi and Károly Zsedényi were eminently pleasing. Jenö Kenessey conducted well.

Zoltán Kodály led the Municipal Orchestra (combined with the Municipal Chorus) through his Te Deum. Fritz Busch gave a Beethoven evening with the first and ninth symphonies. The Budapest Concert Orchestra rose to heights in the *finale*, where Busch not only animated the Municipal Chorus but his excellent soloists (Anny Báthy, Maria Basildes, Endre Rösler, György Losonczy) to a performance effective in technic and expression.

### FRENCH PROGRAM

Roger Desormière gave a representative French evening at the Opera with the brilliant Philharmonic Orchestra. Besides a Rameau suite, Desormière did the Arlesienne Suite in remembrance of Bizet. Works of Charles Koechlin and Olivier Messiaen were also offered.

Maria Thérèse Holley, French guest of this French evening, sang the poetical La Captive of Berlioz (doubtless the most impressive number of the program), and after it, songs by Gounod, Duparc, and Faure.

Fidelio, with new scenic experiments by Kalman Nadasdy and Gustav Olah, was successfully given at the Opera. Anny Báthy in the title part, Endre Rösler, a highly cultivated, skillful Florestan, Mihály Székely, a warm and human Rocco, Julia Crosz an agreeable and natural Marcellina, János Sárdy, a promising youn Jaquino, baritone György Losonczy completed the cast. Jànos Ferencsik conducted.

### SYMPHONY AND SOLOISTS

Hisatada Otaka, young Japanese conductor, was heard here in Beethoven's King Stephan Overture, Debussy's Petite Suite, and some Japanese compositions, particularly his own—a symphonic poem in the post-Liszt manner, to mention only one of them. Furtwängler too gave a concert and scored his usual success.

Zino Francescatti, French violinist with Italian name, played with the Concert Orchestra, conducted by George Georgescu, of Bucharest. Francescatti's outstanding qualities seem to be exemplary technic and agreeable, albeit rather small tone.

Technically exemplary also is the playing of pianist Brailowsky, who gave a recital. Edwin Fischer, German pianist, appeared at the head of his chamber orchestra, but seemed not at his best. He gave Bach and Mozart in a hyper-romantic and hyper-individual way.

### MAINLY ABOUT SINGING

Maria Basilides, Hungary's best concert singer, offered the first recital of her annual cycle. Her tasteful program had Italian and Spanish folk songs, old Hungarian composers, and Wagner's Dreams.

Tatjana Menotti, charming coloratura soprano, appeared twice at the Opera, both times seconded admirably by Kaloman Pataky, Hungarian tenor, now in full possession of his powers. In the last act of Traviata, Menotti was especially touching. In Rossini's Barber of Seville, she was the acme of cheer and merriment. Both artists, together with Alexander Sved in the title part, formed an eminent trio. Janos Ferencsik's conducting of the Barber was admirable. For Traviata, Italian conductor Failoni found true expression. ALEXANDRE JEMNITZ

# Duluth Orchestra in Native Novelties

## Works of Leo Sowerby and Stanley Avery Conducted by Paul Lemay—Roth Quartet and Jessica Dragonette in Recitals

DULUTH, MINN.—Three concerts of outstanding merit have been given here during the last month: one by the Duluth Symphony Orchestra, the second by the Roth Quartet, and the third by Jessica Dragonette, soprano. All were well patronized and met with favor.

The Duluth Orchestra, under Paul Lemay, gave a concert entirely of orchestral music on January 21. The program consisted of works by contemporary composers and masters of yesteryear, including Bach's concerto in D minor for two violins and orchestra and Tschaikowsky's symphony (No. 6). The living composers represented were Leo Sowerby, with The Prairie, and Stanley Avery with North Shore. A surprise feature came as an encore, Pop Goes the Weasel in a symphonic arrangement by Cailliet. It was a frolicsome bit designed for its humor as well as for its musical merit.

North Shore is a new work by Mr. Avery, a musical instructor and choir leader of Minneapolis, and was dedicated to Mr. Lemay and the Duluth orchestra. It is an idyllic work in four parts including The Waves and the Waters, The Cliffs and the Forests, The City and its Arts and Sciences. It is descriptive of all these and has many passages of melodic beauty. Mr. Avery directed. Mr. Lemay injected warmth and freshness into the Pathetique Symphony and the orchestra gave a magnificent performance. The other items displayed Mr. Lemay's able leadership admirably, arousing the large audience to great excitement.

### RECITALS

Jessica Dragonette gave her concert at the Armory on January 11, under the sponsorship of the Duluth Symphony Association. She sang a program of classical and semi-classical music and was enthusiastically received by a large audience. Smiling and radiant, generous in encores, she won the hearts of her listeners as much through her personality as her pleasing lyrical voice. Her accompanist, Karl Kritz, played two solos, impressing with his musicianly performances.

Miss Dragonette arrived two days ahead of her concert and made an intimate study of musical conditions here and the public trends. She gave auditions to promising young singers and conducted a broadcast over Station WEBC in which she introduced her youthful protégés.

The Roth Quartet gave a concert of chamber music at the auditorium of the First Methodist Church January 10, as one of the regular attractions of the Matinee Musicale's All-Star Course. Three major works by Mozart, Debussy and Schumann were interpreted with an ease and sincerity that created a fine impression. J. W.

HAS NEW MANAGER

*JOHN HERRICK,*
*baritone, is now under the management of B. Mary Pingle. Mr. Herrick is a member of the Revelers Quartet. (Photo by Herbert Mitchell.)*

### *Eugene Conley Active in Concerts and Radio*

Eugene Conley, tenor, is to be soloist with the Syracuse University Chorus at its spring concert. Recently he gave a concert for the Tuesday Musicale, Inc., at Detroit and was soloist at a special Christmas service at Christ Church, Grosse Pointe, Mich. Mr. Conley presents classical and semi-classical numbers on Tuesday and Sunday nights with the NBC Concert Orchestra under the direction of Leopold Spitalny.


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# Artur Rubinstein Hailed in Los Angeles Appearances

## Pianist Heard in Recital and as Soloist under Klemperer—Federal Orchestra Program Includes Native Novelties—Ballet Russe Appears

LOS ANGELES.—Artur Rubinstein scored a triumph at his January 19 recital in the Auditorium. The formidable Bach-d'Albert toccata in F major held an organ-like sonority, and if the pianist took liberties with the Schumann Carnaval, its fanciful concept is ample excuse. There was a set of three delightful pieces by Villa-Lobos, and a softly singing Granados La Maja y el ruisenor, with the modern group culminating in the powerful Allegro Barbara of Bela Bartok. A Chopin group was magnificently interpreted, with DeFalla's Dance of Fear and Fire Dance among the several encores.

If Rubinstein won an ovation at his concert, there is no word to describe the applause following his performance of the Tschaikowsky first concerto as soloist with the Philharmonic Orchestra under Otto Klemperer on January 20. His performance was stunningly brilliant, with the *finale* taken at a terrific tempo. Klemperer beautifully caught the serene exaltation of the Franck symphony. Concertmaster Bronislaw Gimpel and flutist Anthony Linden contributed lovely solo passages in a sparkling reading of the Ravel second suite from Daphnis and Chloe. The frenetic activity of the Rhumba movement from Harl McDonald's symphony was deftly interpreted.

### BREESKIN WITH RADIO ORCHESTRA

The recital by Elias Breeskin in the Wilshire-Ebell Theater on January 23 had the advantage of the violinist's own large radio orchestra to provide a background to the Vieuxtemps fourth concerto, supporting Breeskin's affluent tone and sound musicianship. The Brahms D minor Sonata and the A minor suite of Sinding, as well as a group of short numbers, were given with the able cooperation of Theodore Saidenberg at the piano. An orchestral work, Cosmopolis, showed Breeskin's ability as a composer in the contemporary melodic vein.

### FEDERAL ORCHESTRA IN NOVELTIES

The Hindemith concerto (Kammermusik No. 2) was adroitly expounded by Sylvia Kunin as piano soloist with the Federal Symphony Orchestra under Gastone Usigli in the Hollywood Playhouse January 24. The young pianist played with enjoyable command and invariable security, also offering the Mozart rondo (K. 382). Usigli opened his program with a sedate reading of the Beethoven Pastorale Symphony, and closed it with the soaring prelude and Love Death from Tristan and Isolde. The novelty was a tone-poem, Penetrella, by Wesley LaViolette, with highly subdivided string sections.

Flawless ensemble work by Paul Robyn, violist, and Oscar Wasserman, violinist, marked a gratifying interpretation of the Mozart E major Concertante with the Federal Symphony Orchestra, January 31. The audience which crowded the Hollywood Playhouse was manifestly delighted with Conductor Usigli's deft direction of a thoroughly charming suite, Cartoonia, by Scott Bradley. The first performance of Afternoon, from the Sun Worshiper suite of Earnest Andersson, revealed it a work of sturdy vitality and broad lines. Another novelty here was Three Poems of Harl McDonald. The overture to The Bartered Bride, Chabrier's Espana Rhapsody, and Respighi's Pines of Rome were likewise given, the latter lifted to a stunning climax.

### VIOLIN DEBUT

A promising young violinist, Elliot Rapaport made his debut in the Biltmore Hotel music room February 1, and showed undeniable gifts. After a Bach sonata and the Conus concerto, he gave an individual and intriguingly written set of Four Fantastic Tableaux by Joseph Achron. Five Achron transcriptions from Rameau, Schubert, Schumann and Beethoven comprised the last group. Theodore Saidenberg's adroit accompaniments lent much to the program.

Myra Sokalska, assisted by her small daughter, Valya, pleased auditors in the Biltmore Music Room January 31 with a varied program of Russian and Jewish folk songs, presented in appropriate costumes.

### BALLET RUSSE SEASON

The Ballet Russe de Monte Carlo began a series of eleven performances in the Auditorium on January 24, with the Los Angeles Philharmonic Orchestra providing the music under the able direction of the ballet's regular conductor, Efrem Kurtz. Leonide Massine's artistic direction maintained a consistently high standard of performance throughout the season, equaled by his own individual dance characterizations.

### ZOELLNER CONSERVATORY AWARDS DEGREES

The degree of Master of Music in Musicology was conferred upon Richard Drake Saunders, Los Angeles correspondent of the Musical Courier, by the Zoellner Conservatory of Music at the mid-year commencement, January 24. Other degrees bestowed by Amandus Zoellner, president, were to C. J. Garrett, Doctor of Music Education, A. G. Carr, Master of Music in Composition, and O. B. Rose and Russell C. Curtis, Bachelors of Music in Piano. R. D. S.

## *Arthur E. Westbrook to Head Nebraska School of Fine Arts*

Dr. Arthur E. Westbrook, dean of the school of Music of Illinois Wesleyan University, Bloomington, Ill., has recently been appointed director of the school of fine arts of the University of Nebraska at Lincoln and will take up his new duties July 1.

Before becoming associated with Illinois Wesleyan University Dr. Westbrook was director of music at Kansas State College, Manhattan, from 1918 to 1923. Under his direction the enrollment of the school of music in Bloomington increased from 150 to 700 from a wide geographical area and rose to such a point that, since 1934, it has been limited with selective admission of freshmen. It was also under his direction that Presser Hall, where the school is now housed, was erected. Graduates of the last fifteen years have occupied prominent positions in thirty-three different states as public school and college teachers and administrators, radio singers and announcers, and church singers and directors. Illinois Wesleyan School of Music was the first school in Illinois outside Chicago to be elected to membership in the National Association of Schools of Music.

While at Bloomington, Dr. Westbrook organized a program of musical activities through McLean County Farm and Home Bureau, and directed the Illinois Wesleyan University A Capella Choir which has broadcast on nation-wide hook-ups. He has also directed the Bloomington Philharmonic Chorus which recently gave its fourteenth production of Handel's Messiah with 550 singers and an orchestra of fifty.

*ARTHUR E. WESTBROOK*

## *Isidor Achron and Lea Karina Soloists with Miami Orchestra*

MIAMI, FLA.—With Isidor Achron, pianist and Lea Karina, soprano, as assisting soloists, the second seasonal concert of the University of Miami Orchestra (Dr. Arnold Volpe, conductor) presented a varied and interesting offering. Mr. Achron was a brilliant soloist in his own first concerto. Two encores were necessary. Mme Karina, ably sang the Mio Fernando aria from La Favorita and added Danish and Finnish folksongs. She also introduced In April Weather by Dr. Volpe. The conductor offered De Falla's Danse Espagnole and Ravel's Bolero, a transcription of Bach's E minor prelude and fugue by Tom Steunenberg of the university faculty, and Beethoven's seventh symphony. These were played in authoritative manner. R. N.

# Providence Welcomes Melodic Deluge

## Szigeti, Bampton, Bonelli, Schmitz and Boston Symphony Orchestra Heard

PROVIDENCE, R. I.—Providence has had a flood of concerts, all of them excellent. Joseph Szigeti, violinist, presented a memorable program of classic and modern works, accompanied by Endre Petri in the Metropolitan Theatre for the Community Concert Association which also at another concert offered a delightful joint recital by Rose Bampton, soprano, and Richard Bonelli, baritone, of the Metropolitan Opera Association. They sang duets from Aida, Il Trovatore, Thais and the Barber of Seville and each sang groups of songs.

The Boston Sinfonietta (Arthur Fiedler, conductor) with Richard Burgin, violinist, as soloist, gave an enjoyable program in the Senior High School Auditorium, Pawtucket, for the Civic Music Association. They played selections of Bach, Beethoven, Wagner and De Falla. Mr. Burgin gave a distinguished performance of the Spanish Symphony by Lalo.

Guest Night of the Chopin Club brought pianist E. Robert Schmitz for a recital in Memorial Hall. His playing was stupendous whether in Scarlatti, Bach, Chopin, Debussy or Moussorgsky. Pictures at an Exposition by Moussorgsky was played with a command of technic and expressiveness that were exemplary.

The Boston Symphony Orchestra (Serge Koussevitzky, conductor) presented an unusually fine program in the Metropolitan Theatre, which included the symphony in B flat of Haydn, La Mer by Debussy and the symphony No. 5 of Sibelius.

The Providence Federal Orchestra, in its weekly concerts in Hope High School, had Henry Johnson of the Bennington College music faculty as guest conductor and his wife, Margaret Aue, cellist, as soloist. The orchestra also featured Ralph Einstein, thirteen-year-old pianist, in a Beethoven concerto.

The Hope High School Auditorium was the scene of a concert by the Treble and Motus Choral Club, Pembroke College Glee Club: a trio consisting of Louise Farnum Durfee, piano, Bertha Louise Bixby, violin, Louise Waterman, cello, and Gertrude Joseffy Chase, pianist. B. N. D.

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# The Charlatan, New Native Opera, Given in City of Bruenn

## Carmen in Original Form—Janacek's Two Comic Works Restored

BRUENN.—The high level of performances heard at the Landestheatre in Bruenn (Brno) demonstrated how much the fame of this Moravian opera house is justified. Only superlatives can be used for the premiere of The Charlatan, opera by Pavel Haas, thirty-nine-year-old disciple of the late Janacek. The libretto, written by the composer, is based on a novel dealing with a mediaeval quack doctor. The construction of the action reflects credit on Haas, who knew how to make the proceedings theatrical and to keep his audience entertained with the humanity of his actors, carnivals, carousels and grotesque scenes effectively contrasted with lyric and tragic episodes.

Haas' music is rich in rhythmic and tonal features best exploited in mass scenes. Although his score is still somewhat under the spell of his illustrious teacher, listeners were particularly appreciative of arias, choral numbers and the unusual treatment of wind and percussion instruments. Leading parts were sung by B. Bednar (title role), Mme. Zlabkova (Wife) and Alexandra Cvanova (Amaranta). Guido Arnoldi, conductor, Rudolf Werner, producer, and Muzika, scenarist, won praise for their work. The composer was fêted at the close of the performance.

### NOVEL HERO ON STAGE

Praise goes to the restoration of Ekkehard, three-act romantic opera by Josef Wizina, successfully premiered here thirteen years ago. The score, which bears traces of Wagner and Richard Strauss, and the libretto expertly adapted from the plot of Scheffel's novel by Guido Glück, have lost none of their musical and dramatic efficiency. Johann Barton (Ekkehard) and Mary Mells (Duchess) were the expert leads. Gustav Wiese conducted, Leo Meinert was stage-director.

Less attractive was the first hearing of The Heart on a Holiday, musical comedy by Jiri Maranek, librettist, and Jan Zelinka, composer. The plot, if plot it can be called, depicts the perigrinations of a credulous person in the hands of Bohemians in Paris. The music left something to be desired, Zelinka apparently thinking that a melodramatic and jazz style is sufficient to keep a provincial audience entertained.

### UNABRIDGED CARMEN

Milan Sachs, conductor-in-chief of the Landestheater, and Branco Gavella, producer, won unstinted acclaim for their novel version of Bizet's Carmen, the remounting introducing all recitatives and the original ballet music of the last act. The cast including Reznickova (Carmen) and Strelcova (Micaela) as well as Talman (Don José) and Cvejic (Escamillo) had a rousing reception. Zedrinski's colorful settings and costumes contributed to the splendor of the undertaking.

### INTERESTING JANACEK PREMIERES

In addition to the restoration of Rakocz Rakoczy, little known one-act ballet-pantomime, the theatre ventured on the restaging of The Excursion of Mr. Broucek, who, while intoxicated visits the moon, and The Hussites, fifteenth century warriors, all by Janacek. These works, Janacek's only comic opera essays, are exceedingly difficult to understand and would require several hearings. However, the scores are written with consummate mastery, and it would be a pity if they did not become better known. Milan Sachs, conductor, Rudolf Walter, stage manager, and Muzika, scenarist, spared no effort to make the works successful.

GERTH-WOLFGANG BARUCH

# The Lhevinnes Soloists In Denver

## Appear with Symphony Orchestra—Harpsichordist Heard with Civic Forces—Curtis String Quartet Offers Works by Barber

DENVER, COLO.—The Denver Symphony Orchestra's second seasonal concert was a gala event through the participation of Josef and Rosina Lhevinne, who gave a satisfying performance of Mozart's concerto in E flat. Josef Lhevinne closed the concert with a brilliant performance of the Liszt E flat concerto. Needless to say, the enthusiasm of the audience reached ovational proportions. The orchestra (Horace E. Tureman conducting) played Beethoven's Consecration of the House Overture, the Dream Pantomime from Hänsel and Gretel, and the ballet music from Massenet's The Cid.

After the customary holiday lull, musical activities were resumed on January 22 by the Civic Symphony Orchestra (Mr. Tureman, conductor) with a concert notable through the assistance of Anna Linde, German harpsichordist, who demonstrated all the possibilities of her chosen instrument with a delightful performance of J. C. Bach's concerto in E flat, Handel's Harmonious Blacksmith variations and a sprightly gigue by J. S. Bach. The orchestra played the Concerto Grosso in B flat by Handel and Tschaikowsky's Pathetique Symphony.

The Curtis String Quartet was the offering of Pro Musica on January 23. Three movements from Samuel Barber's quartet in B minor and La Oracion del Torero by Joaquin Turina, redemanded by the greatly pleased audience, comprised the first half of the program. Dohnanyi's highly romantic quartet in D flat major was given a practically flawless interpretation, rousing the audience to an ovation. G. S.

### *La Meri Opens American Tour*

La Meri, returned from a London engagement at the Duke of York Theatre, opened her American tour on February 13 in York, Pa., under the direction of the Metropolitan Musical Bureau. The dancer recently completed tours of Italy, France and Switzerland.

# Teaneck, N. J., Ensemble Reorganized

## Second Season of Symphony Society, under Otto Radl, Opens with Program Including Johnson and Spialek Novelties

TEANECK, N. J.—The Teaneck Symphony Society, conducted by Otto Radl, gave the first concert of its second year on February 3, in Teaneck High School, on the exact anniversary of the second concert in the series of four a year ago. This season's late start was due to a reorganization of the society, resulting in a larger patronage list and more ably functioning committees. The fruits of this time spent were seen in the large and enthusiastic audience.

Sixty-four players represented an increase of five over the April concert with which last season closed, but more noticeable was the general improvement of performance. The woodwind and brass sections were considerably better, but there was room for improvement in the strings, in number as well as in quality.

Arvid Samuelson, pianist, was soloist, playing the Tschaikowsky concerto (No. 1) in B flat minor. Although of New York, the artist was appearing in a community where he is well known, for he is conductor of the Teaneck Chorus. The first half was opened with the Bach suite (No. 3) in D major and concluded with the concerto. The audience expressed its pleasure with hearty applause.

The second half presented the Fingal's Cave Overture, Mendelssohn; Joyance (for strings) and In the American Manner, Horace Johnson; En Bateau and Clair de Lune, Debussy; Puck, Grieg, and Sinfonietta, Hans Spialek.

Mr. Radl deserves credit for his achievements with this young orchestra. He is earnest in his efforts, artistic in his intentions, and has the qualification of leadership. The two Johnson numbers were welcome novelties to the program. This composer was first introduced to Teaneck audiences last year when the same orchestra performed his suite, Imagery. Both works delighted the audience. The latter in sonatina form, is based on jazz rhythms. The Spialek Sinfonietta, in four movements, melodic and colorful, was serious but not profound, and bespoke excellent craftsmanship. R. S. V.

# Houston Responds to Viennese Music

## Brahms and Strauss Program Conducted by Ernst Hoffmann—Music Lovers' Event Also a Feature—Monte Carlo Ballet Appears

HOUSTON, TEX.—Ernst Hoffmann and the Houston Symphony Orchestra paid their respects to the Brahms fourth symphony as the climactic offering of the fourth pair of subscription concerts on February 6 and 7. The opus received a smooth, well styled and effective reading, grounded on the master's own directions for the playing of this work, which Mr. Hoffmann's father received as a member of the Vienna Philharmonic Orchestra and passed on to his conductor-son.

The program opened with Smetana's overture to The Bartered Bride. The second half was all-Strauss, including his overture to The Gypsy Baron, the Perpetual Motion and Annen polkas, and Tales from the Vienna Woods, to send the audience home in high humor.

### CANDLELIGHT CONCERT

The second Music Lovers' concert, played in Scottish Rite Cathedral with an orchestra of thirty-six men, on January 23, was the best of these intimate programs, which are played by candlelight and are steadily gaining in popularity. Mr. Hoffmann gave an excellent reading of the Beethoven fourth symphony, together with the overture to The Marriage of Figaro, Saint-Saëns' A Night in Lisbon, Pierné's Entrance of the Little Fauns and other works. The concerts are highly informal, the conductor pausing to discuss the music at interesting points, even between movements of a symphony.

The orchestra played its first concert at Texas Agricultural and Mechanical College on January 16. The program embraced parts of Tschaikowsky's Fourth Symphony and numerous shorter works.

### BALLET RUSSE IN VISIT

On January 13 and 14 the Ballet Russe de Monte Carlo attracted three capacity crowds to the Music Hall to enjoy, among other things, a first hearing of Hindemith's music for St. Francis.

The first local appearance of General Platoff's Don Cossack Choir was another event of the month. Nathan Milstein drew a large audience to the Music Hall for his violin recital on February 1, his first appearance in Houston. H. R.


Grace Moore

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### NEW YORK

"She is a gifted musician, possessing a wealth of technique and tonal shadings of arresting import, and her naturalness and poise are ever to the fore."—New York World Telegram, January 29, 1939.

"Miss Bustabo produced a tone of genuine beauty and played with charming artistry."—New York Sun, January 29, 1939.

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### WASHINGTON

"Miss Bustabo has enormous gifts as a violinist. Her tone is big, vibrant,—her technique impeccable. Plays with vigor and vitality."—Washington Daily News, January 10, 1939.

"Beauty . . . youth . . . charm of manner. A master of technical difficulties . . . left hand fleet and dextrous. Abundant temperament adds fire and brilliancy to her playing."—Washington Star, January 10, 1939.

"Warmly romantic . . . glittering virtuoso."—Washington Times, January 10, 1939.

"Weaving a spell compounded of tone, rhythm . . . musical taste."—Washington Herald, January 10, 1939.

### NEW ORLEANS

"Her bowing is passionately warm and her technique magnificent. As charming to the eye as to the ear."—New Orleans Item, January 24, 1939.

"AUDIENCE THRILLED BY GIRL VIOLINIST (Headline) Enthralled 2000 music lovers. A mature artist, certain to be reckoned with in any appraisal of the world's greatest virtuosi of the violin."—New Orleans Tribune, January 24, 1939.

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"Can it be that Miss Bustabo is heir to some great spirit of the past? We listened ecstatically during this evening of supreme musical achievement."—Star-Bulletin.

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### LONDON

"A brilliant performance of the Sibelius concerto."—Daily Mail.

"A remarkable achievement."—London Times.

"An astounding performance. She has both the temperament and the vital spark."—London Star.

### BERLIN

"The impetuous and masterly skill of Guila Bustabo held the audience spellbound with ecstatic delight."—Volkischer Beobachter.

### ROME

"Excellent technique; fiery temperament; a tone crystal-clear and caressing. A stormy success."—Il Picollo.

### TURIN

"A strong, robust tone, a technique rich and assured. A mature style and a spontaneous virtuosity."—La Stampa.

### LISBON

"Guila Bustabo is not a promise, but actually a great musician, possessing all the qualities of a great violinist."—Diario de Noticias.

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"As lyrist of the violin it would be impossible to find a player to excel Guila Bustabo. Mystical, intuitive, intellectual from the first to the last. Poised perfection."—Melbourne Sun.

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"CROWD STANDS, CLAPS AND SHOUTS. (Headline) The large crowd threw restraint to the winds. Rising to their feet with one accord, the whole house hurled a thunder of applause."—Adelaide News.

### SYDNEY

"Extraordinary beauty of tone. The whole presentation glowed with youthful earnestness. Everything she did was sincere and deeply felt."—Sydney Morning Herald.

THE HANDS OF A GENIUS . . . GUILA BUSTABO

***ABO RETURNED TO EUROPE FOR 1939 TOUR***

rge Engles, Managing Director

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Review of the World's Music

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HORACE JOHNSON.....Managing Editor
RENÉ DEVRIES (Chicago), IRVING SCHWERKÉ (Paris) }...Associate Editors
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NEW YORK FEBRUARY 15, 1939 No. 2981

In Cincinnati, some time back, Prince Ilaki, of Bagdad, wrestled and beat "Tuffy" Cleet at the Music Hall Auditorium. Forecasting the event, the Cincinnati Times-Star announced: "The Prince, well-known wrestler and organist, will give an organ recital from 8 p.m. to 8:30 p.m., just before the opening match."

—o—

## Changes in the Concert Field

Scouts with ear to the ground in Manhattan's musical arena have reported some important and far-reaching events affecting the whole structure of our national concert-giving. It was only a few years ago that everything musical seemed to be taking the path toward bigger and better combinations. Perhaps encouraged by the policies of the Democratic Administration in Washington, which were to some extent hospitable, through NRA and other agencies, to organization of things on a grand scale, control of the concert world seemed to be centering more and more in a few big mergers of managements.

Now, if our informants are correctly apprised of recent events, the tendency may subtly turn in the opposition direction. The Washington hearings on the question of whether one great radio chain constituted a monopoly may have been a significant sign of the times. Everyone knows there have been important tie-ups of concert-giving, recording, publishing and other musical phases with radio, the latter being the big new, moneyed force in the field, and able to buy up or otherwise promote alliances by means of its golden streams of revenue. Should government discourage such concentration, it will profoundly affect the industry.

The growing power of organized labor in the higher brackets of the concert and opera world in the last few years has also exerted an important influence. The American Guild of Musical Artists has lately turned its attention to the contracts between concert managements and its artist members. It is promoting a standard agreement which allots a commission of ten per cent, instead of the previously common assessment of twenty, to the managements for their booking and promotion of tours.

While this agreement would seem to be a good thing for the artists, by directly increasing the profits of their activities, it may indirectly work toward their disadvantage. If it is generally enforced by AGMA upon all of the managements in the country—which is not yet, and perhaps will not be, the case—it is foreseen that it will greatly restrict the scope of the professional concert field.

It is obvious that under a regime of lowered commissions, should these become general, only such artists as can command high fees and are good "drawing cards" with the public would be worth the while of the more important agencies. Many of the less widely known, though in many cases excellently accomplished artists, might find the doors of the big management corporations closed to them. That would necessarily compel them to look around for new auspices under which to present their work before the public.

We may be premature in our prognostications, but this points to the possible resurgence of the smaller, independent manager in the metropolitan field, who since the advent of centralized bookings has been less well represented than, say, a score of years ago. He would also possibly have to devise subscription plans similar to the splendidly efficient ones with which the larger chains have so thoroughly standardized and stabilized the concert industry. There is the question whether it could be done by anything less than the big field staffs of the corporations.

All this, of course, depends upon whether AGMA persists in its attempt to restrict the operations of the concert executives. There seem to be the makings of a first-class war between the artists and their managers in recent developments, and it is not far-fetched to expect some active form of rebellion.

There is something to be said on both sides, but it is evident that the artists need the managers, just as much as the latter need them. In the interests of peace and harmony in the musical field, it would be well if some sort of conference could be called between the two elements, at which the differences could be compromised in an intelligent and dignified way.

—o—

## Prague Landmark Gone

The shaking political events of the last autumn have left their marks on the traditionally rich musical life of Prague, according to H. H. Stuckenschmidt, writing from that city to the Christian Science Monitor (Boston).

Both the German Theatre and Opera have been closed and, says this writer, "there is no prospect that they will reopen, so far as we can see." He goes on to summarize the important place that this institution played in Central European art, as a traditional companion to the Czech National Theatre.

"The tradition of the (German) Theatre, which looked back over fifty years of fruitful activity in the new building on the Hooverova, goes back into the eighteenth century. At that time this city was the principal scene of Mozart's work. Later Carl Maria von Weber was director at the Opera. Richard Wagner's work became familiar in Prague earlier than in many cities of the Reich; and upon that was based the renown in Europe of the eminent director, Angelo Neumann.

"Directors such as Gustav Mahler, Karl Muck, Leo Blech, Alexander von Zemlinsky, Erich Kleiber and many others have here made their start. And even during more recent years, under the management of Dr. Paul Eger, with directors such as Georg Szell and Karl Rankl, the standard has been held remarkably high.

"It is certainly a paradox that, at the very moment when Czechoslovakia has come into closer cultural dependency upon Germany, the German cultural institution in Prague next in importance to the university should have to stop its activity. But it is conceivable that the Government, finding itself face to face with grave economic and employment problems, has no resources remaining for a German Opera."

Among the conductors who also had their first experience in Prague were Otto Klemperer and Josef Stransky. It was the scene of the premiere of Don Giovanni, October 28, 1787.

It is regrettable that one of the musical mainstreams that fed this oasis of two cultures in the heart of Europe be stopped, but the determination of the Czech National Theatre to widen and expand its offerings, with stress on the native productions, will to some extent compensate.

—o—

## Scholarship Fund in Memory of Godowsky

"Directors, members of the staff, campers and campers' parents of Camp Wigwam, where Leopold Godowsky spent many happy summers, invite you to join the committee sponsoring a series of three memorial concerts, to be held Sunday afternoons at 3:30, on February 19th, March 19th, and April 16th, 1939, at the Beethoven Club, 30 West 56th Street, New York, N. Y."

So runs a leaflet signed by a number of well-known musicians and music lovers, who announce further that "the proceeds of the concerts will be used to establish a Leopold Godowsky Scholarship Fund, to be administered by the Board of the Music School of the Henry Street Settlement to further the educational needs of some deserving boy."

The subscription for the series of three concerts is four dollars, tickets obtainable from Abraham Mandelstam, 40 West 72nd Street, New York.

Friends, admirers and pupils of Godowsky could well feel that this tribute is one which he might approve, for no one was more interested than he in the welfare of talented young music students, and no one did unselfishly more to further them in their careers. The scholarship plan is the most appropriate way of perpetuating the name of Godowsky, the most progressive pianistic spirit of our time.

Concert pianists should be making more use of the Godowsky original compositions, transcriptions and arrangements. They are of outstanding importance in the literature of the keyboard. In his Unicorns, (page 181) Huneker wrote: "The Godowsky sonata with its subtle intimations of Brahms, Chopin and Liszt, and its altogether Godowskian color and rhythmic life—he is the greatest creator of rhythmic values since Liszt—and that is a large order." Again, on page 184: "The contemporary piano Hierarchy might be thus classed: Josef Hofmann, A King; Paderewski, A Poet; Godowsky, A Prophet."

Unicorns also has other Huneker impressions of Godowsky, this one (written more than thirty years ago) being perhaps the most searching and impressive:

". . . After De Pachmann—Paderewski. And after Paderewski? Why, Leopold Godowsky of course. He belongs to the De Pachmann, not to the Rubinstein-Hofmann group. I once called him the superman of piano playing. Nothing like him as far as I know is to be found in the history of piano playing since Chopin. He is an apparition. A Chopin doubled by a contrapuntalist; Bach and Chopin. The spirit of the German Cantor and the Polish tone poet in curious conjunction. His playing is transcendent, his piano compositions the transcendentalism of the future. That way, else retrogression! All has been accomplished in ideas and figuration. A new synthesis—the combination of seemingly disparate elements and styles—with innumerable permutations, he has accomplished. He is a miracle worker. The Violet Ray, dramatic passion, flame and fury are not present; they would be intruders on his map of music. The piano tone is always legitimate, never forced. But every other attribute he boasts. His ten digits are ten independent voices, recreating the ancient polyphonic art of the Flemings. He is like a Brahma at the piano. Before his serene and all embracing vision every school appears and disappears in the void. The beauty of his phrasing to the larger curve of the composition. Nothing musical is foreign to him. He is a pianist for pianists and I am glad to say the majority of them gladly recognize this fact."

There is too much neglect of the Godowsky output. Have most pianists no gratitude, or are his works beyond their technic and understanding?

# VARIATIONS

## By Leonard Liebling

Alfred Frankenstein, brilliant young music critic of the San Francisco Chronicle, reminds his readers that March 21 offers the celebration of the one hundredth birthday of Modeste Petrovitch Moussorgsky. Mr. Frankenstein forestalls the occasion with a most illuminative essay about the composer who for forty years or so after his death in 1881 was practically unknown outside of his native Russia. He might have remained so, had not his countryman Chaliapin become great in the role of Boris Godounoff and brought about its performance everywhere, although in the recast version which Rimsky-Korsakoff fashioned because he considered the opera too long, too episodic and too amateurishly orchestrated. Rimsky's garbled and gilded version still holds the boards, but here and there serious musicians have brought about the performances of Moussorgsky's score in the amended form he gave it just before the St. Petersburg premiere in 1874. The strange thing is, as Frankenstein points out, that Rimsky has lost eminence and Moussorgsky continues to gain it. The "crudities" with which the latter was carelessly reproached now are recognized as his chief strength.

Chaliapin also made known the Moussorgsky songs, many of them music dramas in miniature. Conductors acquainted us with A Night on the Bare Mountain, and pianists with Pictures at an Exposition, which Ravel made into marvelous orchestral portraits. Furthermore, one had occasional chances to hear the operas, Khovanschina and The Fair at Sorochinsi.

Several factors have conspired to establish universal esteem for Moussorgsky, as Frankenstein points out. "One of them," he says, "is the extension of our range of appreciation so that harmonic procedures that in Moussorgsky's day appeared crude and harsh, are now accepted and prized as expressive and meaningful. Another is the contemporary acceptance of the idea that the fine arts cannot and should not lie remote from life as we live it, but can and should come to grips with living realities. "Of the morbid, mystical, introverted side of the Russian nature—that side so powerfully revealed in the symphonies of Tschaikowsky—there is little, and that little mainly confined to the song cycle 'Sunless,' and a few other individual songs. Of the exotic, glittering, high-colored Orientalism and fairy-tale atmosphere of which Rimsky was the past master . . . there is also remarkably little. . . . He was not interested in questions of musical form for their own sake. The extension and development of musical materials held no lure for him, wherefore he wrote little instrumental music, and nothing in the classical patterns beyond the status of a student exercise, while the symphonic ideals of Wagner are reflected in his operas only in a few suggestions of leading motive. His aim was to create pictures of life in action, and of the psychology of living people, in the simplest, directest and least artful of manners, neglecting nothing that might contribute to the picture, but adding nothing else. . . . He saw things as they were, and what he saw was often not beautiful. . . . The grandeur of Moussorgsky is always derived from mankind in the mass and the general; his most magnificent moments are usually communal and universal; he is no docile subject glorifying the lordly, still less a poet of the ivory tower making obeisance to his own sensitivity."

Of course Frankenstein calls attention to the influence Moussorgsky had upon Debussy, although the latter marvelously widened the modal and harmonic scheme and the art of combining words with music which his Russian predecessor had not the necessary technic to develop to their fullest extent.

"Rimsky's revision of 'Boris' . . . is, as Gerald Abraham neatly puts it, as if Rubens had been commissioned to repaint a Breughel."

Frankenstein holds out an important prospect with this unusual promise: "The writer of these lines will on a later occasion, make his own small contribution to the Moussorgsky year by exhibiting and publishing some of the pictures by Victor Hartmann upon which the 'Pictures at an Exhibition' are based. These have never been published and never been shown outside Russia, but it has been the writer's good fortune to locate a good many of them, so that it is now possible to reconstruct the exhibition that Moussorgsky saw."

(Variations would be grateful to have Frankenstein extend the privilege of letting this page reproduce some of those pictures.)

My first contact with the name of Moussorgsky was made as a mere lad, when I used to devour the Musical Courier pages of Huneker called The Raconteur—and run to the dictionary to find out the meaning of many of the unfamiliar words he used. For a while, he and Vance Thompson ran a Musical Courier department devoted to the theater. In one of its issues I read this from Thompson's pen: "The greatest Russian musician is Moussorgsky; not the seventh-rate Jewish composer Tschaikowsky." (This will surprise Hitler, as well as the rest of the world.)

By the way, Frankenstein compares the libretto of Boris with the activities of some present day rulers: "It has a singularly contemporary look and ring to it, this drama of the dictator who raised himself to the throne through murder, and lost it through the lawlessness and wild rumor his crime raised up and his measures were unable to put down."

Of interest to singers eager to find new material for their recitals is the news that two posthumous songs by the late Horatio Parker will be published on February 20 by the Galaxy Music Corporation of New York.

To a Variations representative A. Walter Kramer, managing director of that publishing firm, revealed some facts about the Parker songs: "It is a great honor for me to issue the unknown concert numbers by Dr. Parker, for I have always been a fervent admirer of his music. Through the kindness of his widow, who lives in New York, I was able to secure them. Mrs. Parker has entrusted the original manuscripts to me and in doing so has made available for everyone the last two hitherto unpublished manuscripts by her husband.

"The songs are a bright, brilliant one entitled The South Wind, to a poem by Cale Young Rice, remembered by many musicians and music lovers for his libretto for Clarence Loomis's opera Yolanda of Cyprus, produced some years ago by the American Opera Company; and The Pearl, with a poem by the late English writer, Alfred H. Hyatt. The South Wind, originally written for high voice, will be issued in editions for both high and low voice, but The Pearl is definitely a song that I feel the composer would have wished brought out only in the original key.

"Contrary to wide belief that Parker's place in American music is that of a composer of oratorio, church and organ music, I wish to call attention to the fact that in his lifetime he contributed a considerable number of songs widely sung in concert from coast to coast. Among these it is only necessary to mention his The Lark Now Leaves His Watery Nest, a distinguished example of writing in the old English style; Love in May, Lute Song, Morning Song and many others of equal merit, as well as the secular part songs for chorus (The Lamp in the West being one of the most famous of all part songs for male chorus) and the shorter secular cantatas, The Leap of Roushan Beg, Greek Pastoral Scenes and King Gorm the Grim, all of them often performed throughout the country at the present time.

"Parker was a truly distinguished figure in American music, the composer of the finest oratorio yet written by a composer in this country, Hora Novissima; the two operas Mona and Fairyland, and the choral work A. D. 1919, the last-named a memorial tribute to the men of Yale University (where he was for so many years professor of music), who died in the World War."

During the winter of 1869-70 Brahms acted on the suggestion of his friend Ernst Rudorff (Berlin pianist and teacher) and selected a suite of nine waltzes from his Liebeslieder, opus 52 and 65, of which he orchestrated the four-hand piano parts. The first performance of the work took place in 1870 at the Berlin Hochscule für Musik, under Rudorff's direction, with the cooperation of a vocal quartet. Success attended the presentation, but Brahms never published the work, its manuscript finally passing from Rudorff to the Peters Music Library. Not long ago the suite had a re-hearing, in Leipsic, and again registered so effectively that the Peters house has just issued the score, revised and edited and provided with a preface by Wilhelm Weismann. A Leipsic correspondent sends me this brief review: "The instrumentation is most attractive, and the whole reflects the real Brahms. Music lovers everywhere should enjoy this amusing suite in classic style, which is especially interesting because, with the exception of but one piece, the vocal quartet is *ad libitum*, and the orchestral body entirely sufficient. The recent performance has clearly proved that the omission of the voice parts is not at all detrimental to the charm and beauty of the composition."

The correspondent adds that the suite has not been done outside of Berlin and Leipsic, but he seems unaware that last summer at the Stadium, New York, we heard Dr. Felix Guenther's (musical head of Queen's College at Flushing, L. I.) orchestrated suite of Brahms' *morceaux* in which are included some of his Liebeslieder.

The Associated Press reports from Greenbelt, Md., under recent date: "Five boys have set themselves up in business in this Government-built community, and are advertising that they can supply these services: Santa Claus portrayed; dishes or cars washed; babies watched; Unfinished Symphonies finished; chickens killed; letters written; exercises taken for you; prices, one cent to one dollar."

Anyway, the Associated Press has my lasting admiration for its bulletins of world-shattering news. For instance, not long ago there was the telegraphed item from Alton, Ill., entitled Key of Bee Flat. Here it is: "Mrs. David R. Sparks heard a buzzing sound as she played Schubert's 'The Bee' on her violin at home today. The violinist said she glanced toward a window and saw a line of bees flying into the room. Mrs. Sparks grabbed a fly swatter and after killing several, including a large bee that apparently was the Queen, the others left. Mrs. Sparks was not stung."

Barcelona will go down in history as the prize capture of Francisco Franco's Catalonian campaign, and as the city where Lauritz Melchior sang his first Tristan.

In the technic of the piano, one of the hardest things is the soft pedal.

Could someone please furnish a quatrain starting with this line—

"Said Andre Polah to Fernand Pollain"—

or vice versa?

A request program where the audience selects what it likes, is a concerteria, is it not?

It has been a dull fortnight musically in New York, for no new tonal encyclopedia came to public announcement.

At the second Louise performance at the Metropolitan, among the cheerers for Grace Moore I saw in the opera house corridors were Marks Levine, F. C. Schang, Mildred Crooks, Blanche Witherspoon, Mina Horne, Jerome Bohm, Alice Nichols, Margaret Wycherly, Paul Engel, Quaintance Eaton, Alan Haughton, Edith Henry, William King and Frank Wenker.

* * *

Before I got a chance to tell you the following story, it was printed in the New York Sun. Since it happened to a Westchester singer and his wife (friends of friends of friends of mine), I feel at liberty to reprint the Sun story—giving credit where credit is due, even though reluctantly:

"The new maid had come highly recommended, but young parents have a way of going out and leaving their first-born child in the care of strangers. Especially this young couple, who live in a Westchester town. There never was a baby like theirs of course, and he has reached the age of two years by dint of diligent and precise adherence to the rules laid down in the books.

"So, when the invitation came from friends to come to a dinner party on a Saturday evening, there was some hesitancy, but at last the die was cast in favor of acceptance. Right then the worries started. All was lovely until about 10 o'clock; both young parents simultaneously started thinking about their son. The young husband excused himself while he telephoned. His wife heard snatches of conversation, of which there was none, only a 'keep ringing, please; there's bound to be some one there.' She was beside herself and her husband at the same time. Something, of course, was wrong. But he and their hosts persuaded her to remain while he drove over to find out what was wrong. In the meantime, she was hard to console.

"In less than half an hour he returned. The maid was all apologies. She had been listening to Toscanini and didn't hear the telephone. The whole company decided it would be a mistake to fire her."

* * *

Gossip questions:

What Metropolitan prima donna is divorcing her husband, who received first notice of the event by mail?

What Metropolitan prima donna has had the temperamental tantrums, with all of the officials of said emporium attempting to calm her?

What Metropolitan artists are not speaking to each other though they have to embrace frequently whenever they appear in the same opera?

What Metropolitan baritone is learning tenor roles? And why?

What young, unknown coloratura soprano almost had a chance to sing in place of the indisposed Lily Pons, if only Lina Aimaro had not arrived in America in time to make an early debut?

What ten Metropolitan artists are not satisfied with the roles they have sung this season? And why?

What conductor of a prominent symphony orchestra is looking for a new job for next season?

What orchestra is in the financial doldrums?

What orchestra is to have reorganization and a new leader next year?

What American music is to be played at the 1939 New York World's Fair? And why?

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Usually the National Arts Club is as quiet as the ancestral home of my ancient spinster aunt's on a Saturday afternoon. But last week when I entered for my customary forty winks in the big leather chair overlooking Gramercy Park, I found the sedate rooms burbling with excitement. The efficient checkroom lad, George, told me that it was a party for Jean Françaix, the French pianist-composer, which the "Boulangerie" (that Fontainebleau group of ardent students of Nadia Boulanger) was perpetrating.

Fortunately my accustomed chair was in a recess somewhat removed from the milling throng of chatterers and tea hounds, so, unnoticed and placid, I was able to watch proceedings with detachment. Nadia Boulanger, herself, was there of course—as sparkling as ever—and surrounded on all four sides by such people as Noemie Perugia, Doda Conrad, Hugues Cuenod, Horace Johnson, the Bernard Wagenaars, Dorothy Lawton, Richard Myers, Angela Diller, Francis Rogers, Elizabeth Quaile, Mrs. Walter Damrosch, the Alexander McLanahans, Annette Herter, Annette Dieudonné, Frederic Hart, Bernard Taylor, Walter Edelstein and Samuel Barber. Meanwhile in the opposite corner M. Françaix engaged the rapt attention of Daniel Harris, Edison Harris, Lillian Gearhardt, Alexander Smallens, Mr. and Mrs. C. K. Carpenter, Tillman Merritt, Marion Bauer, Paul Makanowitzky, Francis Perkins, Mrs. Sidney Howard, Nadia Reisenberg, Ogden Dingwall, Mr. and Mrs. Clarence Loomis, Annabel Comfort, Edwina Behre, Mrs. Frank Holden, Joanne de Nault, Willard MacGregor, Beveridge Webster and the two Chernoffs, Vadim and Dorothy. All about the place were people and people and people, who, as fast as they came in, were welcomed with glee by Marie Brodeur and her cohort of the "Boulangerie phalanx," Mrs. Bernard Taylor, Grace Tooke, Donald Robb, Louise Talma, Ethel Thurston, Babette Seligman, Katherine Wolff, Emily Gilbert, Beatrice Sendler and Yvonne du Peyron.

Believe it or not, I enjoyed myself, for I slept for a good half hour.

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At the demonstration of the new mechanical electrical instrument (which looks like a piano but sounds like every individual instrument of an orchestra just by turning buttons, and euphoniously named the Novachord) in the Crystal Room of the Ritz-Carlton, there was gathered quite a distinguished company upon the invitation of the Hammond Organ executives. Everybody had a chance to noodle on the instrument, but the musicians most intrigued were Ferde Grofé, Harold Bauer, Moriz Rosenthal and Artur Bodanzky. However, I saw Gladys Swarthout, Frank Chapman, Carlo Morelli, Lucy Monroe, Fred Schang, Doron Antrim, Leonard Liebling, Vera Brodsky, Marion Bauer, Flora Bauer, Dorothy Lawton, Grena Bennett, Larry White, John Majeski, Horace Johnson, James Francis Cooke, Nelson Rowley, Mrs. Ferde Grofé, Julian Seaman, Francis Perkins and Walter Anderson inspecting the Novachord with curious interest.

(Cartoon by Edgar Allen, Jr.)

*"Strange thing, Mrs. Van Pestley, something about you brings back the days when I played the double bass!"*

## Foreign News in Brief

*Mme. Grieg's Bequest*

BERGEN.—The widow of Eduard Grieg, who died not long ago, left 800,000 crowns to the Philharmonic Orchestra of Bergen, where the Norwegian composer spent most of his life.

*Pasquier Brothers Marry*

PARIS.—Announcement has been received of the marriage of Jean Pasquier to Mlle. Raymonde Astor (soprano) and of Pierre Pasquier to Mlle. Nelly Gauthier (cellist). Jean and Pierre Pasquier are members of the Pasquier Trio. I. S.

*Medusa in Opera*

BERGAMO.—The Teatro Donizetti recently premiered Medusa, opera in three acts by O. Schanzer, music by B. Barilli; La Cattedrale, three acts by A. De Stefani, music by M. Mariotti; and Lancillotto del Lago, by A. Rossato, music by P. Donati.

*Under Ansermet*

LAUSANNE.—The Orchestre Suisse-Romande, conducted by Ernest Ansermet, began winter activities with Beethoven (fourth symphony), Debussy (La Mer) and Wagner (excerpts from Siegfried and Götterdämmerung). The concert was repeated at Geneva the next day.

*School Melody*

BERLIN.—A recent decree, emanating from the Ministry of National Education, obliges all schools to organize a "day of domestic music."

*New Krauss Post*

SALZBURG.—Clemens Krauss has been appointed director of the Salzburg Mozarteum.

*Street Honors Bruneau*

PARIS.—The Avenue Saint-Philibert has been rebaptized and given the name "rue Alfred-Bruneau" in memory of the late composer.

*Kilenyi in Lisbon Recital*

LISBON.—Edward Kilenyi, pianist, won high favor in his recital at the Teatro Politeama, packed to the last seat for the occasion. He first showed his interpretative powers in a Beethoven sonata, opus 53, presented in classical style. Chopin disclosed fine technical equipment and romantic quality of temperament, with four etudes particularly brilliant offerings. Further success was won in Debussy, Bartok, and Dohnanyi, following which, and in response to a rousing ovation, the pianist added numerous extras to his list. C. DE V.

*Brussels Premieres New Ballet*

BRUSSELS.—La Monnaie recently gave its first creation of the season: En Bessarabie, ballet by A. S. Illiashenko, libretto by N. Evreinoff. The music is delightful, making use of many Russian and Bohemian folk tunes. The two principal dancers, Mme. Tcheranova and M. Katchourowsky, both Russians, felt at home in this new ballet and were largely responsible for the success of the evening. M. R. Defossez conducted. F. de B.

*Violin Success*

NANTES.—Zino Franscescatti, violinist, won plaudits as soloist with the local orchestra (P. Guillot, conductor), interpreting the Beethoven concerto, chaconne (Bach) and variations (Paganini). I. S.

*Prize for Musical Treatise*

LONDON.—Music and Letters announces a two hundred and fifty dollar (£50) prize for a treatise on a musical subject calling for research and scholarship—some technical aspect of the art, discussion of composer's procedure. No biography, criticism of a personal kind, or light writing will be considered. Length is limited to not less than 20,000 words and not more than 40,000. The winner's ms. will be published by Messrs. Dent, who offer a royalty for sales exceeding 1,000 copies. Full particulars may be had from the Editor, Music and Letters, 35 Wellington Street, Strand, London, W.C.1

## I SEE THAT

Karl Ulrich Schnabel, pianist, sailed on January 18 for appearances in Holland, Denmark and England. He returns to the United States on March 8.

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Frieda Hempel, soprano, heard recently in a Town Hall, New York recital, will appear there again next October when she returns from a European tour. She makes a coast-to-coast tour next winter.

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Leah Effenbach, pianist, was guest artist recently of the Washington Pianists' Club.

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Cecil Arden, soprano, is a guest of Leon Rothier this month in his WQXR radio series.

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The Nassau-Suffolk Little Symphony Orchestra (Christos Vrionides, conductor) gave a recent performance of Indian Pipes, by Marion Bauer, in the winter series of concerts at Babylon, L. I. Miss Bauer's music is scheduled for another performance by the Orchestra in Long Beach.

* * *

The Kraeuter String Quartet (Karl Kraeuter and Edwin Ideler, violins; Conrad Held, violist; and Phyllis Kraeuter, cellist) with Harold Morris at the piano presented Dohnanyi's A minor quartet (op. 33) and Charles Wakefield Cadman's Piano Quintet in G minor on January 26 at the Institute of Musical Art of the Juilliard School, New York.

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Bogumil Sykora, cellist, was soloist for the January 14 musicale at the Academy of Allied Arts, New York. His own Variations de Concert were on the program. Paco and Juanita Cansino gave a group of Spanish dances.

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A program of compositions by Lukas Foss was presented by Mr. Foss and Adolf Baller, pianists; and Michael Mann, violinist, on January 17 at a musicale at G. Schirmer, Inc., New York. The list embraced violin solos, three pieces for two pianos and a violin and piano sonata.

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Dorothy Crawford presented her original character sketches in Hamilton, O., on January 30 and in Massillon, O., on January 31.

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Under the direction of Ramon Ruiz, the Washington Square Symphony Orchestra has been organized in New York. Rehearsals are held at the Rudolph Wurlitzer Company on Monday nights.

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Dr. Edgar Stillman Kelley and Mrs. Kelley went to Indianapolis, Ind., on January 18, for a performance of his symphonic poem, The Pit and the Pendulum, given by Fabien Sevitzky and the Indianapolis Symphony Orchestra.

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Hazel Griggs gave a piano recital of works by classic and modern composers, including Ravel and Gershwin, in the Studebaker Theatre, Chicago, on February 5.

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The Children's Opera Company presented Snow White and the Seven Dwarfs, staged and directed by Eva Leoni, at the Mecca Temple, New York, in January.

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Milton Kaye, pianist, participated with Harry Farbman, violinist, and Bernard Greenhouse, cellist, in Beethoven's C major concerto for these instruments with the Federal Symphony Orchestra (Eugene Plotnikoff, conductor) in the WPA Federal Music Theatre, New York, on January 15. The eighth symphony and the third Leonore Overture completed the all-Beethoven list. Mr. Kaye was again soloist in the Haydn D major concerto with this orchestra under the same conductor on January 26. He was heard also in John Powell's Rhapsodie Nègre.

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Oliver Stewart, now in Miami, Fla., is tenor soloist at Westminster Presbyterian Church.

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Arvida Valdane, soprano, presented a five-language program at her Steinway Hall, New York, recital on January 11.

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The Scriabin Circle (Katherine Ruth Heyman, founder-director), meets on the second Monday of each month, with the founder, Faubion Bowers and Harold Francis Mann discussing and performing Scriabin's technic and works.

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The National Opera Club at a January meeting held at the Waldorf-Astoria Hotel, New York, discussed Modern French Opera. John Brownlee, Metropolitan Opera baritone, spoke. Mary McCabe, Jeanne Laval, Marion B. Hartley, Hugh Thompson and Mary McDonald gave the program.

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Feodora Aleman, South American coloratura soprano, student of the Dorothy Remington-William Webster Studios, Washington, D. C., has sailed for that continent to fulfill a four months' engagement with Station XV5RD. She returns to continue her preparation for opera.

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Dorothy Orton, soprano, on a Southern tour, appears at the Vinoy Park Hotel, St. Petersburg, Fla., on February 22, and makes several other re-appearances in other cities. Following her return to New York, she prepares for a spring tour of the East and Middle West.

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Sidney Osborne, bass-baritone, appeared in recital at the MacDowell Club, New York, January 29. Harry Paikin was the accompanist.

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Os-ke-non-ton, Indian Chief, now living in London, has been re-engaged for the 1939 Vancouver, B. C., music festival, where he appeared last year.

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Ellen Repp, contralto, who gave a Town Hall, New York, recital on January 13 under the auspices of Haensel & Jones, studied with Marie de Kyzer. The latter's daughter, Jean Cummings, has won a Juilliard School scholarship.

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Mrs. H. H. A. Beach, pianist-composer, was the artist for the Harmony Guild of New York on January 11. The guest fees went to the scholarship fund, the 1938-39 winner of which is Philip Heffner, artist-pupil of Edwin Hughes and member of the MacDowell Club.

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William Pelz' Sentimental Rhapsody was played by the Portland Orchestra (Henri Arcand, conductor) on January 4. The concert was under the direction of Frederick W. Goodrich, State Director of Federal Music Projects in Oregon.

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Carl Stern, first cellist to introduce Shostakovitch's sonata for this instrument in the United States, played it on January 12 at the third soloists' concert of the Society of Professional Musicians in Steinway Hall, New York. Max Hollander, violinist; Milton Kaye, pianist; Milton Katims, violist; Eugene Kusmik, pianist, and Vladimir Brenner, pianist, participated in the program.

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Elaine Hornberger, soprano, pupil of Charlotte Lund at the Academy of Allied Arts, was assisting soloist at the thirty-second concert of the Aeonian Symphony Orchestra and Chorus in the Hotel Pennsylvania, New York.

## New York Concert Announcements

*(M) Morning; (A) Afternoon; (E) Evening.*

***Wednesday, February 15***
Douglas Moore, lecturer; Charles Doersam, organist, Town Hall, (5:30)
Jascha Heifetz, violinist, Town Hall (E)
Byrd Elliot, violinist, Carnegie Hall (E)

***Thursday, February 16***
Philharmonic-Symphony Society, Carnegie Hall (E)

***Friday, February 17***
Philharmonic-Symphony Society, Carnegie Hall (A)
Mildred Dilling, harpist, Town Hall (E)
Leo Smit, pianist, Carnegie Hall (E)
Margaret Purcell, accordionist; John Colman, pianist, Steinway Hall (E)

***Saturday, February 18***
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
National Orchestral Association, Carnegie Hall (A)
Isaac Stern, violinist, Town Hall (A)
Annie Tuma, contralto, Town Hall (E)

***Sunday, February 19***
Harriet Cohen, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Pro Arte Quartet, Town Hall (5:30)
Nathan Milstein, Carnegie Hall (E)
Julius Shaier, violinist, Town Hall (E)
Hanya Holm, dancer, Guild Theatre (E)

***Monday, February 20***
Mary Appel, contralto, Town Hall (A)
Louisa Corchia, soprano, Carnegie Hall (E)
Herta Glatz, contralto; Franz Rupp, pianist, Town Hall (E)

***Tuesday, February 21***
Nancy Ripley, violinist, Town Hall (A)
Georg Sandor, pianist, Carnegie Hall (E)
Sol Kaplan, pianist, Town Hall (E)

***Wednesday, February 22***
Rose Dirman, soprano, Town Hall (A)
Douglas Moore, lecture-recital, Town Hall (5:30)
Phil Sym String Quartet, Town Hall (E)

***Thursday, February 23***
Philharmonic-Symphony Society, Carnegie Hall (E)

***Friday, February 24***
Philharmonic-Symphony Society, Carnegie Hall (A)
Artur Schnabel, pianist, Carnegie Hall (E)
John Kirkpatrick, pianist, Town Hall (E)

***Saturday, February 25***
Sigurd Nilssen, basso, Town Hall (A)
Ruggierio Ricci, violinist, Carnegie Hall (A)
Lucy Brown, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

***Sunday, February 26***
Clifford Curzon, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Juilliard School Alumni Concert, Town Hall (5:30)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Margaret and Dudley Purcell, accordionists, Steinway Hall (E)

***Monday, February 27***
Adolf Busch, violinist; Rudolf Serkin, pianist, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

***Tuesday, February 28***
Raya Garbousova, cellist, Town Hall (E)
New York Oratorio Society, Carnegie Hall (E)

***Wednesday, March 1***
Douglas Moore, lecturer; Ernst V. Wolff, harpsichordist; Carroll Glenn, violinist, Town Hall (5:30)
Harald Kreutzberg, dancer, Town Hall (E)
Nathan Milstein, violinist, Carnegie Hall (E)

***Thursday, March 2***
Philharmonic-Symphony Society, Carnegie Hall (E)

***Friday, March 3***
Philharmonic-Symphony Society, Carnegie Hall (A)
Roth Quartet, Town Hall (E)

***Saturday, March 4***
National Orchestral Association, Carnegie Hall (A)
William Masselos, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Maurice Eisenberg, cellist, Town Hall (E)

***Sunday, March 5***
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music, Carnegie Hall (5:30)
Thelma Jerguson, soprano, Town Hall (E)

***Monday, March 6***
Kirsten Flagstad, soprano, Carnegie Hall (E)
Gregor Piatigorsky, cellist, Town Hall (E)

***Tuesday, March 7***
Norman Roland, baritone, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)

***Wednesday, March 8***
Douglas Moore, lecture-recital, Town Hall (5:30)
Philharmonic-Symphony Society, Carnegie Hall (E)

***Thursday, March 9***
Boston Symphony Orchestra, Carnegie Hall (E)

***Friday, March 10***
Philharmonic-Symphony Society, Carnegie Hall (A)
Marcel Hubert, cellist, Town Hall (E)
Clifford Curzon, pianist, Carnegie Hall (E)

***Saturday, March 11***
Boston Symphony Orchestra, Carnegie Hall (A)
Adolf Busch, violinist; Rudolf Serkin, pianist, Town Hall (A)
New York Schools of Music concert, Carnegie Hall (E)
Lafayette College Glee Club, Town Hall (E)

***Sunday, March 12***
Philharmonic-Symphony Society, Carnegie Hall (A)
Engel Lund, folksongs, Town Hall (A)
New Friends of Music, Carnegie Hall (5:30)
Vincent Botticelli, violinist, Town Hall (E)

***Monday, March 13***
Edwin Grasse, violinist, Town Hall (A)
Beethoven Association, Town Hall (E)

***Tuesday, March 14***
Brico Symphony Orchestra, Carnegie Hall (E)
Robert Kitain, violinist, Town Hall (E)

***Wednesday, March 15***
Douglas Moore, lecture-recital, Town Hall (5:30)
Walter Gieseking, pianist, Town Hall (E)
Giovanni Martinelli, tenor, Carnegie Hall (E)

Ernö Balogh, Hungarian pianist-composer, interrupted his nation-wide tour to present a week of master classes at Wooster College, Wooster, O. He also gave a concert there and was re-engaged for next season.

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Dr. Hans Wolf, of Vienna, instructor at John Fletcher College, Oskaloosa, Ky., recently conducted a performance of Handel's Messiah given by the choruses of that college and Penn College at the latter university before an audience of 700 persons.

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The Mozart Boys' Choir began the second lap of a world tour in Quincy, Mass. A tour of sixty American cities brings them to Santa Maria, Calif., March 25. They sail next day for Hawaii, New Zealand and Australia.

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Gean Greenwell, bass, was soloist in Messiah in Cleveland, Pittsburgh, Akron and Worcester and sang in Bach's Christmas Oratorio at the Church of the Ascension, New York.

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William X. Foerster, violinist, made his debut as a conductor when he directed the Tucson (Ariz.) Symphony Orchestra last month in Mozart, Haydn and Sibelius works with Emery Darcy, baritone, as soloist.

Hilda Ohlin, soprano, has been engaged as soloist at Temple Rodolph Sholom. She was guest soloist at the winter concert of the Singers Club of New York (Charles A. Baker, conductor) at the Astor Hotel and sang at the Exchange Sunday Service at Unity Church, Montclair, N. J., on January 22.

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At the Retail Piano Salesmen's Clinic held at the Hotel New Yorker on February 6, one of the speakers was Leonard Liebling, whose topic was Why the Child Should Study Music.

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Heinz and Robert Scholz, duo-pianists, gave the first recital in the fourth annual series by faculty members of the Music School of the Henry Street Settlement at the Playhouse, New York, on February 3.

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Mina Horne, American dramatic soprano, following her return from appearances in Europe, has opened a studio in New York for voice instruction and coaching in dramatic and operatic repertoire.

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Guiomar Novaes, Brazilian pianist, makes another New York appearance this season, when she plays at Washington Irving High School in the People's Symphony Concerts.

(*Continued on page* 29)

# MUSICALES

### *John Powell Soloist with Juilliard School Orchestra*

A concert by the Juilliard School of Music Orchestra (Albert Stoessel, conductor) in the school concert hall on January 21, had John Powell, composer-pianist, as soloist in his Negro Rhapsody for piano and orchestra. The spirited and virtuosic work had a performance of the highest brilliance and effectiveness. There was warm applause also for the student players' commendable tonal and ensemble achievements in the Coriolanus overture of Beethoven, the second symphony of Brahms, the prelude and "Love-Death" from Tristan and Isolde, and Siegfried's Rhine Journey by Wagner. As a whole, the program was one which in dignity and professional manner vied with concerts given by larger organizations downtown. R. K.

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### *Mahler Directs Concert Version of Bartered Bride*

Fritz Mahler conducted the Federal Opera Company and the Federal Opera Orchestra in a concert version of Smetana's Bartered Bride, sung in an English translation by John Alan Haughton in the Federal Music Theatre, New York, on February 2. Frances Ernest, was a charming Marie, dressed in pink against the black-and-white costumes of the others. Constantino Sorvino as Vashek was applausively received in each of his two contrasting arias. Other members of the cast were Paul Farber, Mildred Andersen, Frances Ernest, Attilio D'Amico, Verna Carega, Lucien Ruttman and Wells Clary. Chorus, principals and orchestra were admirably responsive to Mr. Mahler's authoritative baton.

G. N.

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### *Buebendorf Leads Morley Singers in Old Music*

A program of rounds, madrigals and ballads of the periods from 1226 to 1700 was presented with charm at the Andiron Club, New York, on January 18 by the Morley Singers, directed by Francis Buebendorf. The six singers, Sarah Pinchot, Joan Buebendorf, Georgianna Dreher, James Domenico, Carl Hallengren, with Mr. Buebendorf as baritone, offered their list seated in conformity with the custom of those days. Arthur Vogel, lutenist, and Mr. Buebendorf, playing the recorder, added to the attractiveness of the program with solos and a duet. Dr. Marshall S. Brown of New York University spoke.

F. W. R.

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### *Five Violin Pupils of Mischa Goodman Presented at Carnegie Hall*

A large audience was on hand for the presentation of five violin pupils of Mischa Goodman, who appeared at Carnegie Hall on January 14. Ranging in age from six years to maturity, these players all performed with poise and in the more developed examples with pleasing attributes of tone and musicianship. Paul Krassner, aged six, who skipped engagingly on his entrances and exits, played the Vivaldi-Nachez concerto in A minor on a diminutive violin. His intonation was immature but his memory and command remarkable. His brother, George Krassner, aged nine, in the first movement of the Viotti concerto (No. 22) showed smooth tonal attributes and a technic already well developed. Beatrice Gabel, an older product of the Goodman school, made an especial impression by her tonally wooing and technically competent performance of the Mendelssohn concerto. Others appearing were Ruth Dembinsky, aged fifteen, heard in works of Pugnani - Kreisler, Mozart - Kreisler and Sarasate (Gypsy Airs), done with agile fingering and bowing, and a mature member of the coterie, Arnold Weiss, who played the Bach Chaconne, Heifetz' transcription of Rimsky - Korsakoff's Flight of the Bumble Bee, and Boris Levsonson's Danse Orientale (repeated) with musical comprehension and felicity of performance. Encores were demanded of all the players. Willy Schaeffer was the accompanist. R. K.

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### *Freda Gronowetter in Cello Program*

Freda Gronowetter, Canadian cellist and protégée of Gregor Piatigorsky, performed works of Handel, Boccherini and Beethoven on January 22 at the MacDowell Club, New York. A winner of the New York Women's Club Scholarship for 1936-37, she is a scholarship pupil of Alfred Wallenstein. Full, round tone, a high degree of virtuosity and warmth of expression were revealed in her playing, with Michel Soll at the piano. Woldemar Schroedêr, baritone, was effective in a group of Nevin songs. F. W. R.

## CREATES OPERA ROLE

*STEVEN KENNEDY, baritone, sang the leading role in the world premiere of the opera, Horus, by Camille de Senez at the Philadelphia Academy of Music on January 5. He left early this month for a tour of the Southern States. (Photo by Josephine Rossi.)*

### *Verdi Club Morning Musciale*

Colette d'Arville, soprano, was the sole artist at the recent Morning Musicale of the Verdi Club (Florence Foster Jenkins, founder-president) at the St. Regis Hotel, New York. The capacity audience warmly applauded the singer in groups of Italian, German and English songs and more especially for her singing of seven Spanish songs by Obradors. Her opulent tones and vivacity in these, and songs by Ravel, Roussel and Hahn, created enthusiasm. Giuseppe Bamboshek provided able accompaniments, with excellent violin obbligati by Concertmaster de la Sola of the Metropolitan Opera Orchestra.

F. W. R.

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### *Second Waldorf Dinner Concert Led by Marrow*

A series of three intimate Dinner Concerts is being given in the Empire Room of the Hotel Waldorf-Astoria Hotel, the second of which took place February 5, with several hundred guests present. The music is provided principally by an orchestral ensemble from the New York Philharmonic, with Macklin Marrow as conductor. This concert offered scores by Gluck, Wagner (Siegfried Idyll), Mendelssohn, Sibelius and Weinberger, with an encore of Johann Strauss' Blue Danube. The soloist was Lucy Monroe, soprano, with sweet-voiced and brilliant performances of numbers by Mozart, Sibella, Gounod, Rimsky-Korsakoff, and Comin' Thro' the Rye as an encore. L. L.

### *Voge Opera Group in Debut*

The first public appearance of the Voge Opera Group, founded and directed by Harry H. Voge, formerly active in Europe as an actor and singer, took place in the concert hall of the Mannes School of Music on February 5. Mozart's Bastien et Bastienne in English, translation by Holger Hagen, and Pergolesi's La Serva Padrona in Italian were presented with simple scenery and costumes, designed by Mr. Voge, and accompanied by a small instrumental ensemble led by Ernst Victor Wolff. The music was sung with spirit and charm by Izella Phenice, Margita Frankovska and Alois Poranski in the Mozart work, and by Seymour Lieberman and Miss Phenice in the Pergolesi, with Mr. Voge miming the part of the mute servant, Vespone. These delightful examples of eighteenth century opera had excellent accompaniment also from the musicians directed by Mr. Wolff. R. K.

### *American Academy of Dramatic Arts Matinees*

Opening the 1939 matinee series of the American Academy of Dramatic Arts, New York, senior students gave two plays on January 6 at the Lyceum Theatre. In Anna Christie (O'Neill), Paul Bernard as Chris and Anne Sears as Anna were outstanding. Elvira Streza, Paul Talbot, William Moody and Otis Morse completed the cast.

Penny Wise (Black) presented Juelanne Sack, Norma Alley and Robert Keyworth in the leads supported by Estees Potter, Ellis Daniels, Charlotte Windsor and George Champe. Both plays received professional performances.

The Shining Hour (Winter), produced on January 13, featured Don Keefer (Micky) and Mary McGowan (Mariella). Thorough preparation and excellent miming were shown by the young students. Geoffry Wicks, Virginia Dunning, Elizabeth Cox and Edward Hardcastle were other principals.

Gilbert Grant was outstanding in the part of Cobus in the Heijermans Dutch drama, The Good Hope, at the matinee performance on January 20. Rosalind Scott, Carol Poten, Marjorie Lynn, Betty Blum, Audrey Lyons, Janne Stoner, Don Keefer and Jerrold Atwater were also in the cast.

Hay Fever, comedy by Noel Coward, had Lurana Allison and Charles Lang as leads. Orpha Dickey, Helen Gunderson, Louise Randall, Linda Barrett, David Martin, Peter Jaye and John Stout were in support.

Shaw's You Never Can Tell featured Linda Barrett and Charles Lang with La Verne Martin, Toni Brown, Charlotte Windsor, Guy Tortora and Douglas Alexander.

In Hotel Universe (Barry) the outstanding players were Lucile Lazure and Ray Colcord assisted by Helen Dow, Marian Monroe, Peggy Montgomery, William Moody, Charles Relford, George Champe and David Martin. F. W. R.

### *Sylvia Smith in Piano Appearances*

Sylvia Smith, pianist, participated in a chamber music program on January 17, sponsored by the Jersey City Music Guild; and on January 23 gave a recital in the Beethoven Association Auditorium, New York.

## Orchestral Concerts Regale Cologne

### Symphonic Group Has Golden Jubilee —Program of Swiss Composers —Ricci in Recital

COLOGNE.—Under Eugen Papst, the Konzertgesellschaft presented an excellent program of Brahms (Tragic Overture), Reger (Requiem), Strauss (Death and Transfiguration) and Pfitzner (Das Dunkle Reich) with Grunthild Weber, Lore Fischer and Johannes Willy soloists; first audition of Symphonic Suite, by Cesar Bresgen, young German composer; Schumann's violin concerto persuasively played by Georg Kuhlenkampff; and Beethoven's fifth symphony.

The next concert featured Flamisches Rondo by Wilhelm Maler, Cologne composer; Sibelius' second symphony, and Poldi Mildner, soloist in Tschaikowsky's B minor piano concerto.

#### ANNIVERSARY CELEBRATION

The Cologne Orchestergesellschaft celebrated its fiftieth birthday with a *gala* program directed by Heinz Joachim Korner, which included Mozart's Jupiter Symphony, Liszt's Les Preludes, and Beethoven's violin concerto, with Jenny Kitzig soloist.

Under the direction of the Westdeutsche Konzertdirektion, Ruggiero Ricci, violinist, made an excellent impression with orchestra under Karl Fürstner. Sigrid Onegin, contralto, also appeared under the same direction, winning favor for her impeccable delivery of Schubert, Mozart and Strauss songs, expertly seconded by accompanist Franz Dorfmüller.

#### OPERA AND CONCERTS

An interesting performance of Wagner's Die Walküre was given at the Opera, Fritz Zaün conducting, and Steland, Nohl, Neuman, Elsa Foerster, Mariethers Hendrichs and Adelheid Wollgarten in the principal roles. Arthur Sprankel, the new ballet master, presented himself and his corps in colorful works set to music of Chopin, Friedmann and Rimsky-Korsakoff.

Under the patronage of the Swiss Consul, Alice and Walter Frey, soprano and pianist, gave a list of Swiss composers: Schulthess, Brüner, Honegger, Ansermet, Beck, Geiser, Schaenble, and Schoeck.

A concert organized by Rudolph Schulz-Dornburg stressed the romantic era of music and dancing and enlisted the services of the Broadcasting Orchestra, the Dresden State Opera ballet troupe, Tony van Eyck (speaker), Gerhard Hüsch (baritone), Egbert Grape (accompanist) and **Eduard Erdmann** (pianist).

#### CHAMBER MUSIC

Chamber music was provided by the Prisca Quartet in works by Reger, Bruckner, Tcherepnin, and Haydn; and the Künkel Quartet in a list of Bach, Schein, Biber, and Handel, with Sophie Köppel (soprano) and Josef Neyser (cembalo).

Miscellaneous events included a trio evening by Else Müschenborn (piano), Steffi Koschate (violin), Else Bernards (cello); Heinz Loemann, pianist, in an all-Debussy program; Lore Schröber (soprano), Josepha Kasters (violin) and Hanns Eppinck (piano) in a list by contemporaneous composers; Guido Agosti, Milanese pianist in Frescobaldi, Paradisi, Brahms, Malipiero, Casella, Bach and Pizzetti; Les Petits Chanteurs à la Croix de Bois under Abbé Maillett; the Cologne Chor Verein under Wilhelm Bradack; the Cologne Bachverein under Michael Schneider; and the Cologne Liederkranz under Heinz Brach in choral progrems.

ADOLF SPIES

# Eisenberg's Fine Cello Art Stirs Brussels Hearers

## Belgian Conductor Finally Acknowledged—Grace Moore in Recital—Ricci Plays

BRUSSELS.—The Royal Conservatory Orchestra under Defauw showed great form and style in Brahms' fourth symphony. The chief interest of the evening was Maurice Eisenberg, cellist, in Boccherini's charming concerto with cadenzas by Casals. He performed with exemplary musicianship and facility. It was in Strauss' Don Quixote that Eisenberg revealed his rare virtuosity, reading his part with such spirit and richness of imagination as to bring down the house.

As Franz André is a Belgian, it has taken him some time to make a name for himself in Brussels. Now that his reputation is well established, the Philharmonic Orchestra engaged him to conduct a concert at which Brailowsky was soloist. In addition to accompanying the pianist in Liszt's A major and Chopin's E minor concertos (Brailowsky scoring his usual triumph), André conducted a Lully Symphonic Suite, Wagner's Voyage sur le Rhin, and De Falla's popular Three Cornered Hat dances. André was applauded as if he had been born in Mesopotamia.

### SYMPHONY AND SONG

The third Philharmonic concert was under Knappertsbusch, who conducted Schubert, Handel and Mozart works, but failed to stir the public. In the second half of the program, however, he gave a splendid reading of Brahms' third symphony. Ruta Sassoli, harpist, was soloist in a Handel concerto, and René Le Roy, flutist, in one by Mozart.

Another important orchestral concert was by the Antwerp Philharmonic Orchestra assisted by the Brussels Choral Circle. M. Löwenstein opened proceedings with a good interpretation of Schubert's seventh symphony, and then passed the baton to Gaston Peelaert, who presented Dvorak's Stabat Mater for the first Brussels performance. In spite of orchestral and choral excellence, the work failed to impress greatly, seeming to lack deep religious sentiment.

Grace Moore sang at a *gala* evening for the benefit of the Artist's Fund. Looking beautiful in a white gown, the singer was greeted with tremendous enthusiasm. The program was the usual *mélange* of operatic arias and popular songs. The orchestral part of the concert was interesting for Emile De Vlieger's skillful conducting.

Mention should be made of Ruggiero Ricci's brilliant local debut at which the young American violinist impressed with his technical accomplishments.

Erna Sack, soprano, attracted and charmed a large audience in the Palais des Beaux Arts. The high spots in her program were numerous.

FRANCIS DE BOURGUIGNON

## I SEE THAT

(*Continued from page 27*)

Jaromir Weinberger, Czech composer of the opera Schwanda, is making a visit to the United States.

* * *

Maurice Eisenberg, cellist, arrived in New York on January 26 on the SS. Champlain for concert appearances.

* * *

Lilias Mackinnon, pianist and specialist in musical memorizing, arrived from England last month, and was heard in a lecture-recital for the Oxford Music Teachers Group on January 12.

* * *

Starting February 15, Leonard Liebling will deliver a one-week course of lectures at the University of Miami, in Coral Gables, Fla.

* * *

Claire Coci played organ works by Bach, Franck, Liszt, Vierne and Karg-Elert at the Church of St. Mary the Virgin, New York, January 23.

* * *

Emma Redell, soprano of the Chicago Civic Opera Company, sings Elsa in Lohengrin tonight (February 15) in Washington, D. C.

* * *

The Brooklyn Apollo Club gives its mid-winter concert, under Alfred Boyce, at the Academy of Music on February 21, with Mischa Levitzki, piano soloist.

* * *

Nadia Boulanger lectures on Scarlatti works, Stravinsky's piano concertos and Chopin's mazurkas on February 17 and 24 and March 10 at the Diller-Quaile School of Music, New York.

* * *

Jan Kiepura, Metropolitan Opera tenor, and his wife Marta Eggerth, screen actress, arrived for another American season on the SS. Normandie on February 2. Jean Françaix, French composer-pianist, and the Monteverdi Singers were also passengers.

* * *

Jean Tennyson, Chicago City Opera Company soprano, is soloist on February 19 with the Rochester Civic Orchestra (Guy Fraser Harrison, conductor) in that city.

* * *

Grace La Mar, soprano, with Alfred Boyce at the piano, gave a faculty recital on February 1 at the Westminster Choir College, Princeton, N. J.

# Auto Cavalcade to Carry Members of Queena Mario Troupe to Engagements

## Former Metropolitan Soprano Describes Summer Operatic Appearances Planned for Organization Between Training Sessions at Bethel, Conn.

*MEMBERS OF QUEENA MARIO'S TOURING COMPANY in an interim between rehearsals. (New York Daily News Photo.)*

If you should tour the Eastern states this summer and your car be forced off the road by a motor cavalcade bearing signs identifying it as the Mario Traveling Opera Company, do not exclaim to your party that it must be some imported entourage. Just pull over to the side of the road, honk your horn and make way for the American prima donna who has just retired from the Metropolitan Opera after twenty years there.

For Queena Mario's experiment at Bethel, Conn., last summer with "barn opera" has resulted in the engagement of her "company" as a troupe. Two week-end engagements are definite and two others pending and all of this is to occur in the limited nine-weeks' summer school opening on June 17 and concluding on August 19.

"People, including my own family, tried to discourage me from becoming a 'producer' but I enjoyed it so much last summer that I intend to continue and enlarge," the diminutive soprano told a Musical Courier representative during a talk at her New York apartment.

"My plans? Well, we are going to do all of Hänsel and Gretel and—don't tell anybody, but I will fulfill a long-cherished ambition by singing the role of the Witch myself. We are to do two performances at the Lake Placid Club and two at Buckhill Falls Inn. I expect to know definitely within a few days about two more.

### WEEK-END VARIETIES

"You see, we will leave on Friday and return on Sunday so that our regular work at Bethel will not be interrupted. In addition to the Humperdinck work we have three other 'bills.' On one we will give the second act of Rigoletto, the second act of Gioconda and the first act of Trovatore, all with a few cuts. The second 'bill' includes the scene between Norma and Adalgisa from Norma, the farm house scene from Marta and the second act of Mignon. Our third 'bill' comprises the second scene from the first act of Lucia, the desert scene from Thais and the woods scene from Sadko. Hänsel and Gretel complete is our fourth offering. Those inviting us may take their choice.

"Joseph Novak, of the Metropolitan, is doing the scenery and our 'orchestra' includes a piano and a harp."

"With Queena Mario conducting," I interjected.

"No, you are wrong there. There is no conductor; my girls are trained as to cues although I do stand in the wings, on hand when needed, as it were.

"Louis D'Angelo, who was of such great assistance last summer, again will be with me, but I am offering two scholarships, for a tenor and for a baritone in operatic acting. In doing this I am trying to provide an outlet for young students who are worthy but for whom their own teachers may have no such medium available.

"I regard our summer theatre as a stepping-stone to actual professional work, and this has worked out because talent scouts and impresarios contacted me last summer offering my girls professional opportunities.

### DRASTIC REGIMEN TO CREATE DIVAS

"Our regimen is rather strict, for we have only nine weeks. But it is really an extension of our fall and winter work in the studio here. Naturally facilities are limited but this year I plan to take care of sixteen students, four more than last year. Our girls have two vocal lessons each week, foreign language conversation, in French, Italian and German, from luncheon until after dinner on two days. There are two operatic acting classes held twice each week and one in theatrical make-up and one in which I lecture on style.

"The day really begins with forty-five minutes of gymnasium work followed by a 'dip' in my own 'lake.' And this is before they get any breakfast.

"The girls enjoy it and I do myself, especially the producing end, which has always fascinated me. And that is why I decided to retire from the Metropolitan.

"Teaching activities here at the studio, which now include a class in operatic acting, have grown and with the summer work keeping me busy, I decided to devote myself entirely to this."

"You wouldn't be interested in beginners under such circumstances?" I asked.

"I like beginners," she replied enthusiastically. "To take a young voice and train it is a wonderful opportunity. But of course before my girls can get this stage experience they have much preliminary work to do, that I insist upon. A trained artist cannot be made overnight."

"Make way for the impresario," I exclaimed dashing for my hat and o'coat, for the bell had rung announcing a new Juliet, Marguerite, Micaela, Sieglinde or what will you.

"Who knows?" was the perhaps wistful *adieu*.

H. A. S.

### *Nelson Eddy to Make Extensive Concert Tour*

Nelson Eddy, baritone, started an extensive tour last month. After appearances in Redlands and Long Beach, Calif., he fulfills re-engagements at Pasadena, San Antonio, Houston, Shreveport, Dallas, Oklahoma City, St. Louis, Indianapolis, Columbus, Cincinnati, Chicago, Detroit, Toronto, Philadelphia, Washington, Richmond, Raleigh, Chattanooga and Atlanta. He appears at the Columbia (S. C.) Music Festival and then goes to Havana, returning for a Boston concert. On April 16 at the Metropolitan Opera House, he makes his first New York appearance in four years.

### *Totenberg in Solo Engagements*

Roman Totenberg, violinist, played in Washington, D. C., on January 23 and appears in Pittsburgh, Pa., on February 23.

# Toscanini and NBC Orchestra Receive Chicago's Acclaim

## Local Symphonic Forces Present Ernst Krenek as Guest Conductor and Pianist—Eugenia Buxton Plays with Civic Ensemble

CHICAGO.—The big event in the first month of the new year, the concert by the NBC Symphony Orchestra under Arturo Toscanini's leadership, given for the benefit of Passavant Hospital, sold out the Auditorium.

Two novelties, Gluck's Sinfonia in G major for two horns and string orchestra and a Francesco Geminiani Concerto Grosso, received first hearing at the third concert of the Saidenberg Symphonietta under Daniel Saidenberg's direction. Both works, admirably performed, made a lasting impression. Emanuel Feuermann's classic interpretation of Haydn's D major concerto and fluent performance of the Hindemith suite for cello alone immeasurably increased the *eclat* of the concert.

RUDOLPH REUTER IN RECITAL

In his recital at Goodman Theatre for the benefit of the scholarship fund of Rho chapter of Sinfonia, Rudolph Reuter expounded his complete knowledge of Bach in the master's eight etudes and bourree; executed in best Mendelssohnian style and with brilliant technic and tonal beauty that composer's prelude and fugue, and astounded by his unusual interpretation of Schumann's Carnaval.

SYMPHONY PROGRAMS

As soloist at the orchestra's seventh Tuesday concert, Ida Krehm, resident pianist and winner of many awards, unfolded in the Saint-Saëns G minor concerto a large and mellow tone, and obtained dynamic effects of thundering power. Berlioz' Beatrice et Benedict overture, two Debussy nocturnes and Tschaikowsky's Pathetic Symphony showed the orchestra in glorious fettle and Hans Lange an interpreter of unquestionable merit.

Ernst Krenek appeared in the triple role of conductor, pianist and composer at the mid-week concerts of January 26 and 27. His concerto (No. 2) is a most advanced composition, being diffused and divergent as to line and scale. The novelty affords neither pleasure to the listener nor opportunity to its interpreter. His suite from music to Goethe's Der Triumph der Empfindsamkeit showed him in a better light. Delightful in its whimsical idiom and melodious theme, the work made a decided hit.

Emilie Hallock, soprano, and Norman Roland, baritone, were presented in joint recital in Goodman Theatre by the Bertha Ott Concert Management on January 20, and Joseph Novak, basso, appeared at Kimball Hall on January 22.

Frank Bishop duplicated in his piano recital managed by Henry E. Voegeli the success scored in his recent appearance as a soloist with the Civic Orchestra.

SOLOMON DIRECTS ILLINOIS ORCHESTRA

Izler Solomon again introduced a work of major importance at the Illinois Symphony's January 29 concert—Roussel's symphony (No. 4) in A major. Constructed on solid lines, spirited and dynamic in its modern yet melodic garb, the novelty, superbly read and played, scored heavily.

It is pleasurable to chronicle the distinct success of two young Chicagoans in debut recitals—Burnette Bradley, soprano, and Helen Diane Bartush, mezzo-contralto. Mrs. Bradley employs her serviceable voice with consummate artistry. Miss Bartush, a former member of the Chicago Opera, is the possessor of a luscious vocal organ which she guides with unmistakable adroitness.

EUGENIA BUXTON SOLOIST WITH CIVIC ORCHESTRA

In its second concert the Civic Orchestra led by Hans Lange was fortunate in having as soloist Eugenia Buxton. Her performance of the Tschaikowsky B flat minor concerto was completely satisfying. Dumler's Christmas prelude, receiving first performance here on this occasion, though mystic in character and mostly original, now and then impressed one as an old friend, for the American composer, has, probably unwittingly, embodied part of the Goldmark Rustic Wedding. The Rimsky-Korsakoff Scheherazade Suite offered new opportunities for the young players to show their mettle and this they did with excellence.

VITYA VRONSKY AND VICTOR BABIN APPEAR

Northwestern University College's series at the Auditorium Theatre had for soloists on January 29 Vitya Vronsky and Victor Babin. The team performed the Saint-Saëns variations on a Beethoven Theme, Debussy's En Blanc et Noir, Rachmaninoff's second suite, Babin's six etudes and Darius Milhaud's Scaramouche in a manner which aroused the auditors to high enthusiasm.

MISCHA ELMAN DRAWS CROWD

A violin recital by Mischa Elman attracted a throng to the Civic Opera House January 29, and the wizard of the bow rewarded his admirers with as fine an interpretation of Handel's D major and Beethoven's A major sonatas as we have heard. Associated in the success of the day was Vladimir Padwa at the piano.

The attractive Auditorium Recital Hall held a goodly assemblage for the recital of Edward Gould Hill, pianist, January 22, sponsored by the Music Study Club. Bissell Padgitt, under whose tutelage Mr. Hill has received most of his training, may well be proud of the prowess shown by his young disciple. The Rameau-Godowsky Sarabande, Friedman's Minuet and especially the Dohnanyi F minor Rhapsodie were performed with marked ability, facile technic and fine tone coloring.

## JUILLIARD SUMMER TEACHER

*OSCAR ANDERSON,*
*conductor of the Tri-Cities Symphony Orchestra and supervisor of instrumental music in the Chicago public schools, has been engaged to teach at the Juilliard School of Music, New York, this summer. Besides conducting classes in methods and intruction in brass instruments and school band organization, Mr. Anderson will give a series of five lectures during July and August.*

ARTHUR BURTON PUPIL SINGS

Singing Siciliana from Cavalleria and the Flower Song from Carmen with the American Concert Orchestra, January 27, J. Freeman Wild showed the result of the excellent training he has received under Arthur Burton's guidance. He uses his fine lyric voice with intelligence and sings with taste and refinement.

RADIE BRITAIN'S COMPOSITIONS HEARD

Radie Britain's Rhapsody Fantasy for piano and orchestra won first prize offered by the Texas Federation of Music Clubs. The Amarillo Symphony Orchestra played the Berceuse from Miss Britain's Infant Suite under the direction of Mary Meeker, January 27. The Philharmonic Club of Amarillo gave an entire program of MacDowell and Britain compositions, December 5. Miss Britain was initiated as an honorary member of Gamma chapter of Sigma Alpha Iota, January 16. First performance of a group of four songs from Miss Britain's pen was presented by the Illinois Symphony Orchestra and Esther Hart, soprano, February 5.

EUNICE STEEN LAMONT'S STUDENTS' ACTIVITIES

Voice students of Eunice Steen Lamont are filling engagements. Howard Webb, tenor, gave a program for the Neighborhood Woman's Club at Oak Park Arms Hotel. Robert Long, tenor, now touring in recital and opera, sang with the Swedish Choral Club in Bruckner's Te Deum and Detts' Ordinary of the Mass, and sings regularly at North Shore Baptist Church. Joy Fairman, soprano, and Robert Rich, baritone, were heard in joint recital at Beaux Arts Salon. Beth Frye, soprano, who gave a recital in Chatham, Ont., has appeared on many women's clubs programs. Harriet Brewer, contralto of the Chicago Opera, sang at the Casino Club for Italo American Society; in Grant Park with Richard Czerwonky's Philharmonic Orchestra; and gave a recital in Woodstock, Ill. Tanya Tamara, soprano, sings regularly at the Bavarian Restaurant Vene Gardens. Avis Leone, soprano, was soloist with Lillian Poenisch's Orchestra in Garfield Park, twice on the Alka-Seltzer program on WLS and with the Northerners on WGN. Ruth Collins gave a recital at the Peabody Hotel, Memphis, Tenn. Vernon Green, tenor, sings regularly at the Bismarck Hotel. Rosaline Harry, soprano, appeared before the Eastern Star at the Stevens Hotel. Lois and R. C. Bergstrom sing regularly over Station WLS on the Little Brown Church of the Air. Helen Love, soprano, has gone to Taft, Calif., as head of the music department at Taft College. Evelyn Adamowsky, coloratura soprano, was soloist at the Doctors and Lawyers convention in Philadelphia.

MRS. HERMAN DEVRIES' CHILD SOPRANO SCORES

Maureen Cannon, another talented youngster studying with Mrs. Herman Devries, sang operatic arias and songs like a mature artist at the opening reception of the Alliance Française. She is but thirteen and already has excellent musicianship.

RENÉ DEVRIES.

### *Isabel French Heard in Boston Programs*

Isabel French, lyric soprano, presented Lieder of Schubert, Wolf and Schumann, songs of Purcell, Lawes, Duparc, Ravel, Debussy and others and with Willem Valkenier and Joseph Freni, horns, Robert Hughes, pianist and George Millrood, violinist, assisting, items of Mozart, Brahms, Bach and Schubert, for the Harvard Musical Association in Boston, Mass., on January 13. Recently, with Claude Jean Chiasson, harpsichordist, she was heard in songs from the fifteenth to the eighteenth centuries at the Museum of Fine Arts, Boston.

### *Beach Works Performed*

Mrs. H. H. A. Beach on January 11 performed an entire program of her own piano pieces for the Harmony Guild of New York, including her newly published Five Improvisations; Three Esquimaux Pieces; Bluebird Hills, Old Irish Pieces, Hermit Thrush, Old Chapel by Moonlight. On January 15 her new trio for piano, violin and cello (op. 150) was heard at the MacDowell Club, New York. On January 29 her Canticle of the Sun was sung at Calvary P. E. Church, New York.

### *Budapest Quartet to Return for Summer Series*

Following their most active season in the United States, the Budapest String Quartet sailed late in January for a tour of Scandinavia, France and England. They return on May 1 for twelve concerts in June and July at Mills College, Calif., and start a tour eastward immediately afterward. They remain in America for the entire 1939-40 season.


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## Music Notes from Coast to Coast

**ANN ARBOR, MICH.**—On January 10 Josef Hofmann made his fifth appearance in Hill Auditorium and was greeted by a vast assemblage of friends and admirers. His program was formed entirely from the composers of the classical and romantic periods and the performance was flawless. Beniamino Gigli on January 19 substituted for Kirsten Flagstad, who could not appear on an earlier date because of illness. He was in excellent voice, singing many old favorites but also several new and unfamiliar selections which it was a delight to hear. He was accompanied at the piano by another excellent musician, Rainaldo Zamboni.

Dazzling effects were produced by Bartlett and Robertson in their two-piano recital on January 25, their first visit to this city. The high points of the evening were their brilliant performance of the Brahms variations on a theme by Haydn and the Milhaud suite Scaramouche, the last number of which they repeated. Their playing of the Liszt-Taylor La Campanella brought the program to a joyous close, and they added six encores. A. McL. T.

**EL PASO, TEX.**—The El Paso McDowell Club presented the El Paso Chamber Music Society in a Christmas program during December. The society was assisted by members of the symphony orchestra in music from the opera Hänsel and Gretel, under the direction of Roscoe Conkling. Nellie Miller and Mae Davidson were the vocal soloists.

The El Paso Symphony Orchestra gave its annual "Pop" concert for the Sun Carnival. The soloists were H. Arthur Brown, violinist, and conductor of the orchestra, and Douglas Beatty, baritone. This was a fine concert, given to almost a capacity house. The soloists were both in excellent trim.

The Music and Art Salon series presented Don Felipe Delgado in Hotel Paso del Norte. Delgado sang an enjoyable program of Latin songs in costumes of the several countries.

One of the rarest treats El Paso music lovers have had in many a day was the concert of the Curtis String Quartet on January 8, sponsored by the El Paso Chamber Music Society.

Beginning January 14, the Morgan Piano Studios is giving a weekly concert until May. H. J.

**FORT WORTH, TEX.**—The Southwestern Baptist Theological Seminary gave its twenty-fourth production of Handel's Messiah in the school's music hall. This production is unusual in that it is one of the few in which the work is given without cuts. Soloists were Ellen Jane Lindsay, Fay Fulton Hubbard, E. R. Carnett and Edwin McNeely. I. E. Reynolds, the director, and Carnett and McNeely participated in the first Seminary production.

The Harmony Club gave its twenty-eighth annual sacred concert, principally with the chorus, under the direction of John Brigham. Soloists were Mrs. Reuben Williams, Mrs. L. W. Mendenhall, Mrs. I. E. Reynolds, Mrs. E. Clyde Jones and Mrs. Theo Cromer. Organists Marie Balch Wright, Q'Zella Oliver Jeffus and Dot Echols Orum provided accompaniments.

The local Pro Arte String Quartet played the third of its current season's offerings, assisted by Katherine McKee Bailey, pianist, and Victor B. Acers, bass, with Mrs. George Conner, accompanist. The Schubert A minor quartet and the Davidoff quintet were the chamber music items. E. C. W.

**PORTLAND, ME.**—The chief musical event of the season was the appearance of Albert Spalding, violinist, and Gaspar Cassado, cellist, who presented a delightful program at the third concert of the Community Concert Association.

The Portland Rossini Club (Louise Armstrong, president) has been giving interesting morning recitals. A recent program included a Bach concerto, played by Frances Woodbury and Phyllis Woodbury, violinists, accompanied by Ocy Downs. Divinités du Styx (Gluck) was delivered in dramatic style by Evelyn Fogg Olcutt; and an appealing group of songs were given by Evelyn Carroll. Trio numbers were presented by the guest artists, Marion Korda, violinist, and Anna Korda, cellist, accompanied by Mrs. Korda. Others heard on the program were Anna Sletnick and Margaret Cristadoro, pianists, and Doris Wardsworth, vocalist. In a concert arranged by the Maine Chapter, American Guild of Organists, John Fay, was the recent guest artist, with Helen Ward, soprano, assisting. S. R.

**SAN ANTONIO, TEX.**—Jose Iturbi, pianist, was presented by the Friends of Music (Elizabeth A. Devoe, sponsor). Comment is not necessary on his highly artistic performance of compositions by Handel, Mozart, Schumann, Chopin, Ravel, Debussy, and de Falla. Many recalls and encores were demanded by the enthusiastic audience.

Hortense Monath, pianist, appeared at the second musicale of the Tuesday Musical Club. She has a tone of warmth and power and displayed fine interpretive insight.

Humperdinck's Hänsel and Gretel was given with Peter Petraitus, Elsa Diemer Wick, Beta Leazar, Charlotte Browne, and Lucile Klaus as principals. Each did outstanding work. Otto Wick conducted with authority.

The String Players, a newly formed organization of twenty-four performers (Bertram Simon, conductor), gave their initial concert, which was excellent from every standpoint. Theodore Lira is concertmaster. Betty Longaker Wilson, soprano soloist, sang with her customary artistry. Walter Dunham was at the piano.

The orchestra of the Federal Music Project (J. Rowllings Hamilton, supervisor) has given concerts at schools and neighboring towns during the past month. S. W.

**SASKATOON, SASK.**—Mendelssohn's Elijah was a special offering by the Philharmonic Society, directed by Seemer Betts. Soloists were Helen Davies Sherry, soprano; Elizabeth Morrison, contralto; Stanley Livingston, tenor; E. P. O'Brien, bass.

Forbes Milne of Berhamsted School is the representative from the Royal Schools of Music, London, to the convention of the Canadian Federation of Music Teachers' Associations to be held in Saskatoon, July 4, 5, 6, 7.

The Musical Art Club has presented to the University of Saskatchewan music library, Horace Johnson's orchestral suite Imagery. The Saskatoon Symphony Orchestra under Dean Arthur Collingwood will present the work this season.

The Eby-Bedford piano duo after several engagements in Western Canada broadcast over the CBC network from Toronto and visited New York.

Saskatoon's young basso, James Eby, has left for New York to continue his studies with Edgar Schofield.

Hubert Foss, editor-in-chief of the Oxford University Press, was given a reception by the Music Teachers' Association at the Palmer School of Music. L. G.

**TOLEDO, O.**—On January 6 Vitya Vronsky and Victor Babin made a return appearance in the Peristyle. Their program, ranging from the Brahms variations on a theme by Haydn to six etudes by Babin himself, was varied and interesting, but these young artists excelled in their performance of Rachmaninoff's fantasia (op. 5) and Milhaud's Scaramouche. They were recalled for several encores.

Vladimir Golschmann and the St. Louis Symphony Orchestra presented an admirable program on January 20 and won deserved praise for their notable performance. Two compositions which required much from the strings were the outstanding features of the evening, the second symphony by Sibelius and a Purcell-Barbirolli suite. A. McL. T.

**VANCOUVER, B. C.**—Commencing their North American tour, the General Platoff Don Cossacks, arriving from the Orient, appeared in the Auditorium here recently under their conductor, Nicholas Kostrukoff. Enthusiasm prevailed among the large audience which gave the gifted choir a rousing reception. Vocally the singers displayed masterly expression, particularly in music of the Greek and Russian church, and sang effectively folk and military songs. Not the least attractive element in the program was the dancing, the dagger dance by Ivanoff thrilling the spectators with its virtuosity. This was one of L. J. Laverock's presentations.

The Bach Choir under the direction of Ira Dilworth presented a special program in the Kitsilano High School, in December. The Aeolian Orchestra under Edgar Glyde assisted in numbers by Darke and Dale, and played as well the Little Symphony of Schubert. A two-piano accompaniment to Bach's motet, Be Not Afraid, was provided by Phyllis Ward and Wallace Gillman.

The first afternoon recital of the Women's Musical Club in the New Year was held January 9 in the Hotel Vancouver, when Ann Mossman's verse-speaking choir appeared before an interested audience. Much credit is due Miss Mossman for the success of her novel work. Norah Taylor, soprano, and Margaret Fewster, contralto, were the assisting artists.

Edythe Lever-Hawes, popular Vancouver soprano, retired from the position of soloist at St. Andrews-Wesley Church, in December, after serving as a church soloist for twenty-nine years.

The third Soiree Musicale of the Philharmonic Club's 1938-39 season was held at the Georgian Club on January 8. The soloists included Melville E. Smith (baritone), Beatrice Nelson (Seattle soprano), Douglas Stewart (violinist) and J. D. A. Tripp (pianist). A goodly representation of composers listed Handel, Mendelssohn, Sibelius, Tartini-Kreisler, Scarlatti, Chopin, O'Hara, Järnefelt, Peterson-Berger and Hallstrom. F. D. F.

### *McChesney to Visit Canada*

Ernest McChesney, tenor, on March 15 appears in London, Ont., on his tour of the Eastern states and Canada. He sings in Massena, N. Y., on March 8; also in Cape Girardeau, Mo., on March 20 and the following day in Marshall, Mo.

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# Great Artists Found Few Today Despite Age of Many Opportunities

## Dr. D. C. Dounis, Violin Pedagogue, Says That the "Personal Equation" Which Produced Giants of the Past Is Often Lacking

Despite the fact that the teaching level is far better today than for many years, it has failed to produce artists of the same high stature as in days gone by. This is the conclusion of Dr. D. C. Dounis, violinist, teacher and author of numerous textbooks on violin technic.

Talking with a Musical Courier representative at a recent luncheon, Dr. Dounis discussed many phases of our current artistic life and compared existent conditions with those that formerly obtained and which "produced Verdi, Puccini, Lehar, Smetana, the Russian giants, Wagner, Strauss and those great artists in the concert field."

Dr. Dounis, who won his degree in medicine before turning to music, "because in those days the attitude toward music was far different from today and persons who decided to study an instrument were looked down upon," declared that the present conception of music has resulted in "many first class performers but few genuine artists."

*(Photo by Nation-Wide News Service)*

*DR. D. C. DOUNIS*

### Preparing for Professional Life

"Nowadays it is far easier to learn," he said. "Music formerly was regarded primarily as part of general culture and, when a student succeeded in reaching the conservatory, it was because he had revealed great talent and had dedicated himself to becoming an artist. A student needs only decide today that he wants a professional career and the way is opened, because opportunities are free and many. Soon he appears as an 'artist', when really he lacks sufficient training. I don't believe in charity in music, for then it is not music. With all this free opportunity, we are not turning out genuine artists in large numbers.

"The same thing obtains in the matter of composition; composers are putting down notes on paper without any purpose. Personally I blame Wagner and Strauss for this; composers today are trying to ape them perhaps unconsciously, yet at the same time attempting to avoid sameness. Debussy gave us new esthetics, new forms, and Schönberg devised 'modern music.' The result is chaos. It reminds me of a tragedian attempting to become a comedian.

"We hear so much about free education in the arts in Russia, yet with all this freedom, what great composers has it produced? Life today is too easy, too nice, and instead of hard but thorough training, we are making this education too easy to obtain.

### The Personal Equation

"In our instruction, too, the trend is to forget the personal element. Listen to Kreisler, Heifetz, Elman, or many of our concert violinists, and you will see what I mean. Teaching is becoming a matter of rules and regulations regardless of the personal equation. Harmony and counterpoint are not solely mathematics, and artistry is not merely technic. As a matter of fact, the personal element is the main thing in technic—a fact which teachers should remember.

"We have so many first class musicians, but we are still seeking great artists from this generation."

### A Varied Career

Born in Athens, Dr. Dounis studied at Prague and Vienna with Franz Ondricek and in Paris with Marsick and Lavignac. His medical degree was obtained in Paris. Later he toured Russia, Austria and Eastern Europe as a concert violinist and became professor at the Royal Conservatory in Salonica. He has written extensively and his works have an important influence on violin technic of today. His studies and literary contributions to musical literature have been published in this country, Vienna and London and are used extensively throughout the world. As a teacher he conducts master classes for artists, dividing his time between New York, California and Europe.

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### *Peabody Opera Company Offers Hänsel and Gretel*

Baltimore, Md.—The Peabody Opera Company presented Hänsel and Gretel on February 8 as its first performance at the Peabody Conservatory. It was sung in English by a cast comprising Dean Gehrig, Claribel Pierson, Carolyn Lobdell, Wilbur Nelson, Mary Elton Roberts, Mildred Schulz and Pauline Lehn Small. The angels were members of the Peabody Ballet, directed by Bessie Evans. Le Roy Evans was accompanist with Richard Ross at the organ. Ernst J. M. Lert, director of the company, directed. Otto Ortmann, director of the conservatory, secured the cooperation of the Maryland Institute of Art in scenery and costuming. Donizetti's Don and the Young Widow, Thomas' Mignon and the world premiere of Cheslock's The Jewel Merchants are scheduled.

A course in Gregorian music to be given by Mgr. Leo P. Manzetti has been announced by Mr. Ortmann. The first meeting was held on January 30.

### *Horace Britt Active as Cellist and Conductor*

Following his appearances on January 2 for The Bohemians, New York, Horace Britt, cellist-conductor, left with the Barrere-Britt Concertino on a tour that continues until March 20. Mr. Britt was soloist recently with Les Concerts Symphoniques, Montreal, and conducted that ensemble in three programs. He appeared in Town Hall, New York, for the Beethoven Association and also at the Aurelio Giorni Memorial.

# Edinburgh Orchestras Have Noted Soloists

## London Opera Troupe Draws Capacity Houses—Prague Quartet's Visit

Edinburgh.—The Reid symphony Orchestra under Sir Donald Tovey keeps to a high standard of classicism, and in two concerts there were splendid performances of Haydn's G minor, Schubert's C major, and Beethoven's first symphonies, Elgar's and Lalo's cello concertos, expertly played by Guilhermina Suggia, and Schumann's Introduction and Allegro Appassionato, for piano and orchestra, played and directed by Sir Donald. Needless to say, these readings met with much success.

The opening program of the Scottish Orchestra under Georg Szell featured Artur Rubinstein in Rachmaninoff's second piano concerto in C minor. For his part of the proceedings, Szell gave persuasive readings of Brahms' fourth, and at subsequent concerts, Beethoven's eighth, Dvorak's New World symphonies, and Strauss' Till Eulenspiegel, as well as smaller work by British composers.

### London Opera in Visit

After several years' absence, the Covent Garden English Opera Company came to Edinburgh, presenting its customary list of The Bat, Faust, Rigoletto, Madam Butterfly, Die Meistersinger, and a novelty, The Serf. The performances were excellent, and the company played generally to capacity houses.

Under the auspices of the Edinburgh Music Club, the Prague Quartet gave a memorable seance of Schumann, Novak, and Dvorak quartets. It is difficult to write of this concert in unexaggerated terms, as the readings were so perfect.

Jelly D'Aranyi, violinist, and Nicolai Orloff, pianist, joined forces in Brahms' D minor sonata with exemplary results. The program also included Joachim's Romance in C, Wieniawski's Scherzo Tarantelle, Ravel's Tzigane, played by Miss d'Aranyi; Bach, Scarlatti, Schubert and Chopin numbers by Mr. Orloff; and a group of songs by Keith Falkner, with expert accompaniments by Ivor Newton.

Other events were a list of Beethoven and Schubert quartets played by the Cèòl Mòr Quartet under the auspices of the University of Edinburgh Historical Series; and a list of works by French composers done by pianist Leslie Lickfold.

William Saunders

### *Emma Beldan Soloist in North Carolina Bach Performance*

Emma Beldan, soprano, heard as the Countess in the recent Juilliard Graduate School presentation of Mozart's Marriage of Figaro, sang the solo parts in Bach's Christmas Oratorio at the Church of the Good Shepherd, Raleigh, N. C., presented by the Saint Cecilia Society. Dr. George Cooper, head of the music department at Meredith College, conducted. Mary Louise Beltz and Donald Beltz were the other soloists. The work was repeated over Station WPTF.

### *Naumburg Foundation to Hold Annual Auditions*

The Walter W. Naumburg Musical Foundation announces its fifteenth annual series of auditions for pianists, violinists, cellists and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics. Artists who reveal outstanding talent in the auditions will be awarded New York debut recitals during 1939-40. All expenses directly connected with the recitals will be paid by the foundation.

Candidates must not be over thirty years of age and must be recommended in writing by a teacher, music school, or musician of acknowledged standing.

The preliminary auditions are to be conducted in March. Cooperating in the auditions is an advisory committee of Ernest Hutcheson, Francis Rogers, Willem Willeke and Harold V. Milligan.

The final auditions take place April 3 and 4. Judges will be Walter Spalding, Wallace Goodrich, Bruce Simonds, Adolfo Betti and Povla Frijsh.

Requirements in regard to programs have been specified for candidates this year. Pianists should include at least one prelude and fugue from the Well-Tempered Clavier of Bach, and one composition in large form: either a sonata or a suitable equivalent. A purely lyrical piece, such as a nocturne of Chopin, should also be included. Violinists and cellists should include two contrasting movements of any suite or sonata by Bach for the instrument alone and a concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart or Gluck) in sustained *cantilena* style.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 9 East Fifty-ninth Street, New York City. All applications must be filed not later than February 28, 1939. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

### *Virgil Fox Touring Across Country*

Virgil Fox, organist, opened his transcontinental tour in the Eaton Auditorium, Toronto, Canada, January 9. He is now playing on the West Coast including Portland, Ore.; Seattle, Wash.; San Francisco and Oakland, Calif. After concerts in Southern California Mr. Fox goes to Chicago and Cincinnati for recitals. These engagements are followed by two weeks in Florida and Georgia. Mr. Fox is head of the organ department of the Peabody Conservatory, Baltimore, Md.

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## Woman Baton Wielder Surprises Munich

### Masters Mammoth Scores — Carmen with Spoken Interludes

MUNICH.—A woman wielding a baton—figuratively speaking, since Gertrud Herliczka disdains to use one—is a novelty here. Leading the Philharmonic Orchestra, Miss Herliczka won sincere praise for her readings of Strauss' Don Juan and a Scriabin symphony. Her splendid talent is beautifully seconded by sound musicianship.

The third Philharmonic concert conducted by Oswald Kabasta (successor to Siegmund von Hausegger, retired) was noteworthy for both choice and presentation of program. There were Water Music (Handel - Harty), seventh symphony (Schubert), Spanish Rhapsody (Ravel) and Till Eulenspiegel (Strauss). Though one had heard more delicate presentations of the Schubert, the evening was nevertheless so full of brilliant moments that interest was sustained throughout.

CARMEN REFURBISHED

The foremost operatic event the past weeks was the new production of Carmen in honor of the Bizet centenary. In this case it was not only a remodeling of scenery, but a return to the original presentation of 1875 with its intervals of spoken text. The staging, the best seen in Munich in many a day, was a happy mean between stylized and naturalistic tendencies, full of local color and detail. In fact, the first act was so replete with stage surprises that, without detracting from the main interest, it would have given the unmusical spectator a good time. The setting of the last act is literally superb. Hildegarde Ranczak, as Carmen—she was supported by an efficient cast—scored a personal triumph. Clemens Krauss conducted with well-measured tempi, getting the best out of his orchestra, of which the winds deserve special praise.

TWO PIANISTS

Rose Schmid, winner of the 1937 Berlin Music Award, was piano soloist with the Volkssinfonie Orchester. Interpreting the Tschaikowsky B flat minor concerto, she disclosed technical virtuosity, musicianship and refreshing simplicity of manner.

The Odeon was packed to capacity to hear Alfred Cortot's Chopin recital—everything magnificently played and wildly received.

IRMA VON HUCPMANN

## French Music Featured At Monte Carlo

### Artur Rubinstein and Erna Sack Well Received

MONTE CARLO.—The musical season opened with a festival of French music under the persuasive direction of Freitas-Branco, who presented Lalo's Le Roi d'Ys Overture as a curtain-raiser. César Franck's Redemption impressed, but it was in Debussy's Nocturnes that Freitas-Branco struck the note which proved him an excellent exponent of modern music. Lalo's Norwegian Fantasy, with Marcel Reynal violin soloist, Fauré's Pavane, and Ravel's Daphnis et Chloé (augmented chorus of 180) concluded the brilliant concert. The orchestra was in fine fettle and received a well merited ovation.

Artur Rubinstein, pianist, gave a dashing performance of Tschaikowsky's first concerto at another orchestral seance under Freitas-Branco. A solo group of Chopin, Debussy and Chabrier was also applauded, the listeners refusing to be satisfied without several encores. Freitas-Branco gave a charming reading of Schubert's Unfinished Symphony and also presented Mancinelli's Cleopatra Overture as a novelty.

Erna Sack made good her reputation for high notes at her attractive recital. Looking charming and girlish, the singer sang Mozart, Donizetti, and Rossini arias, Strauss' Voices of Spring, and any number of brilliant numbers calculated to display her vocal peculiarities. She dashed off her list with a sparkle which electrified her audience, and added encores for many of which she herself played the accompaniments. On his own, Freitas-Branco read a Haydn symphony and Pizzetti's La Pisanella.

LELAND L. SMITH

## Dublin Public Throngs Celebrity Concerts

### Kubelik, Jr., on the Podium—Florence Austral in Opera—Sir Hamilton Harty Appears as Conductor-Composer

DUBLIN.—Harold Holt's Celebrity Concerts are the chief source of musical entertainment here, keeping concert-goers in touch with the best available artists. The season opened with the Prague Philharmonic Orchestra under Rafael Kubelik in a program of Czech music drawing mainly from Dvorak and Smetana. Kubelik's reading of Dvorak's New World Symphony had sound musicianship and effect.

The second Celebrity Concert was given by four artists: Vitya Vronsky and Victer Babin, duo-pianists *par excellence*, Stella Andreva, coloratura, and Alfred O'Shea, popular Irish-Australian tenor—all warmly appreciated and induced to give encores.

AUSTRAL AND RUBINSTEIN HEARD

Florence Austral was guest artist at the Dublin Operatic Society's production of Weber's Freischütz at the Gaiety Theatre. Her powerful voice and commanding personality made her portrayal of Agatha impressive. Other operas done were Trovatore, Butterfly and Maritana. Conductors: Vincent O'Brien (musical director of the Dublin Radio Station), Arthur Hammond, and Lieutenant James Doyle.

At the Royal Dublin Society Artur Rubinstein offered a pair of piano recitals; the Pro Arte Quartet presented a list of modern French works; Nathan Milstein, violinist, was heard in a brilliant recital, and the Pougnet-Morrison-Pino Piano Trio, followed by Kathleen Long, English pianist, were also applauded.

HARTY RETURNS TO PODIUM

Our musical circles are happy that Sir Hamilton Harty has sufficiently recovered from his long illness to conduct a memorable concert. He listed his own With the Wild Geese (BBC Orchestra). The Irish conductor laid down his baton two years ago, during which time he completed an Irish Legend entitled The Sorrowful Tale of the Children of Lir, which will be heard at a BBC concert early next year. HAROLD R. WHITE

### *Enid Szantho under Annie Friedberg Management*

Enid Szantho, Metropolitan Opera contralto, has been placed under contract by Concert Direction Annie Friedberg for a number of years. In the United States for practically the entire season next year, she makes a coast-to-coast tour in addition to her operatic engagements.

FRANCO AUTORI

### *Autori Honored for Civic Contributions in Buffalo*

The gold key for civic contribution of the Junior Chamber of Commerce of Buffalo has been presented to Franco Autori, conductor of the Buffalo Orchestra. Born in Naples, Mr. Autori made his debut as a conductor at the age of seventeen and subsequently appeared at the Fenice Teatro in Venice, the Teatro Mercadante and Teatro Bellini, Naples, and the Teatro Massimo, Catania. He also was assistant to Mascagni and Zandonai before coming to the United States about ten years ago. In this country he has been associated with the Chicago Civic Opera Company, the Ravinia Opera Company, the Dallas Symphony Orchestra and the Brooklyn and the New York Civic Orchestras. He went to Buffalo in 1936 and in addition to directing the orchestra is also conductor of the Polish Singing Circle, musical director of the Buffalo Civic Opera Company and in 1938 directed the first open-air festival in Buffalo at which Rose Bampton, Metropolitan Opera Company soprano, was soloist with the chorus of 500 male voices and ninety-piece orchestra.

### *Sixth National Piano Tournament*

Sponsored by the National Guild of Piano Teachers, the nation-wide sixth annual piano playing tournament opens on May 1 and continues until the middle of June. District, State and national winners are to be placed on honor rolls. More than 350 new members have been added since June, 1938, and the entry mark of 5,325 for last year is expected to be surpassed. Seventy centres in twenty-six States will be the scene of competitions. Details may be secured from the guild at 640 Riverside Drive, New York.

Since the first tournament in Abilene, Tex., in 1929, more than 15,000 students have had auditions. Among the judges have been John Thompson, Mischa Levitzki, Hans Barth, Edwin Hughes, John Mokrejs, Carl Roeder, Abby De Avirett, Charles Haubiel, Elliot, Griffis, Homer Grunn, Elizabeth Gest, Katherine Bacon, Elizabeth Simpson, Adelaide Trowbridge Terry, Hazel Griggs, Carl Berggren, Dr. LeRoy B. Campbell, Richard McClanahan, Franklin Stead, Buena Carter and Carl Weisemann.

Tournaments are to be held as follows:

Arkansas—Little Rock; California—Los Angeles, San Diego, Oakland, Pomona, Bakersfield, Fresno, Santa Rosa; San Bernardino; Connecticut—New Haven; Delaware—Wilmington; District of Columbia — Washington; Illinois — Chicago; Iowa—Ft. Dodge, Corning; Idaho—Boise; Kansas—Hutchinson, Wichita; Louisiana—Alexandria, Baton Rouge, Monroe, New Orleans; Massachusetts—Boston, Fall River, Springfield, Worcester; Montana—Kalispell, Billings; New York—New York, Buffalo, Albany, Utica, Syracuse, Binghamton, Schenectady, Jamestown; Ohio—Cleveland, Franklin; Oklahoma—Oklahoma City, Ardmore, Mangum; Oregon—Portland, Baker; Pennsylvania—Philadelphia, Warren, Erie, Pittsburgh, Scranton; South Carolina—Greenwood, Rock Hill; South Dakota—Sioux Falls, Rapid City; Texas—Abilene, Austin, Beaumont, Big Spring, Corpus Christi, Dallas, Houston, San Angelo, Stephenville, Wichita Falls; Washington—Tacoma, Spokane; Wyoming—Casper; Alabama—Birmingham; Michigan—Detroit; Georgia—Atlanta; Kentucky—Louisville; Florida—Jacksonville, Miami, Tampa; Rhode Island—Providence.


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## New York Concerts

(*Continued from page 9*)

Scandinavian ancestry, who has been heard in New York on various occasions, pleased a good-sized Sunday night audience. The attractive singer was heard in numbers from the literature of various lands, opening with an air from Gluck's Iphigenie en Tauride, then a group by Wolf-Ferrari, Sibella, Mahler and Marx, and Agathe's aria from Der Freischütz (Leise, Leise), in which her ample tones and excellent phrasing showed to advantage. The second half included works of Backer-Gröndahl, Kjerulf, Lie and Grieg (especially effectively sung), Sodero's June, which is dedicated to Miss Fjelde, and songs of Henry Hadley, M. Eide and O'Connor Morris. The general impression was of a gain in the richness and power of the singer's resources. Encores were added. Harvey Brown was the accompanist.

### JANUARY 30

**Efrem Zimbalist** In his Carnegie Hall recital, Efrem Zimbalist drew a capacity house for a program including the Vitali Chaconne, Kreisler's arrangement of the Schumann Fantasie, Ysaye's unaccompanied sonata in G minor, the Mendelssohn concerto, and shorter pieces by Rubinstein-Zimbalist, Gregory Stone, Sarasate and the performer. The eminent artist was increasingly in command of his distinguished technical and interpretative resources as the evening progressed, giving sumptuous tone and subtle finesse of expression to even such a faded work as the Ysaye. The Schumann reworking proved interesting, if much less effective than the piano original. After the Mendelssohn and the final group of tidbits, unceasing applause recalled Zimbalist repeatedly and he gave encores. Vladimir Sokoloff was the efficient accompanist.

**Humphrey-Weidman Dance Group** Doris Humphrey and Charles Weidman brought their dance group to the Bayes Theatre to open a week's engagement, under WPA auspices, in three choreographic numbers, the second of which, With My Red Fires, proved an intensely dramatic and moving spectacle. Wallingford Riegger, who conducted the trio of items, has provided a somewhat noisy and extensive score but Miss Humphrey has realized every aspect of its variegated content. Basing her choreography on the tragedy of youthful love when influenced by matriarchal possessiveness, she vividly and without the necessity of special costuming or scenery, portrays this highly emotional situation, abetted by Mr. Weidman and Katherine Litz (as the lovers) and her large company. A dual stage is utilized and an interchange of lights, but these are the only equipment for a tragic and sometimes grotesque portrayal of a gripping emotional occurrence. Mr. Riegger shared in the applause. To the Dance, with music by Clair Leonard and Norman Lloyd, depicting a variety of moods and covering many phases of terpsichorean work, opened the program. The Race of Life, to music of Vivian Fine, a hilarious low comedy item, was the concluding number. The company showed its skillful training by the two principals.

### JANUARY 31

**Dessoff Choirs** Although the program for the Town Hall concert of the Dessoff Choirs under Paul Boepple's direction listed such familiar names as Schubert, Schumann, Mendelssohn, Haydn, Brahms, Debussy, Ravel and Berlioz, the items sung by the A Capella Singers, Adesdi Chorus and Motet Singers comprised rarely heard numbers. Songs, ballads and romances of these various periods, revealing the composers in new guise, in many instances, made up an attractive and thoroughly interesting list, proffered both *a cappella* and with the able Frank Widdis at the piano, in a responsive and well-balanced manner by the various choirs. Mr. Boepple conducted with rapt understanding and competently communicated his wishes to his singers. To select any items for special consideration might be unjust, but the approbative audience was particularly interested in the Motet Singers' work in Haydn's Harmony in Wedlock and the Adesdi group in Berlioz' Death of Ophelia.

**Alexander Brailowsky** Remembered admiringly from his six Chopin recitals in New York last season, Alexander Brailowsky returned from Europe recently and bid for renewed favor with the present appearance at Carnegie Hall. He found it plentifully extended by an audience including many well known pianists.

Brailowsky's keyboard qualities, erstwhile stressing virility and virtuoso technic, have of late years been added to by a far deeper musical intent, authoritative interpretations, and poetical utterance. This mature and altogether convincing Brailowsky now is happily arrived at eminent artistic estate.

He gave entire pleasure with his versatile approach to a many-styled program including the Bach-Busoni organ toccata, intermezzo and fugue in C major, Beethoven's rondo op. 129 (Rage Over a Lost Farthing), Schumann's Etudes Symphoniques, Chopin's G minor ballade, E flat waltz, G major nocturne, impromptu and Polonaise, both in A flat, and a final group of Ravel, Prokofieff, Liszt and Balakireff—beside a goodly addenda of encores.

### FEBRUARY 1

**Robert Casadesus** Penetrating musicianship and Gallic suavity were outstanding qualities in the recital by Robert Casadesus, French pianist, at Carnegie Hall. In excellent form, the artist gave a crystalline-toned and rhythmically graceful reading of Schubert's sonata in A major. The Schumann Etudes Symphoniques were presented with strong musicality and mental grasp, the clarity of the reading being notable, if occasionally larger emotional scope was desirable. Six Debussy preludes, Ravel's sonatine and Chabrier's Bourrée Fantasque gave opportunity for the artist to show his skill in impressionistic use of piano tone color and delicate nuance. The audience was rightly impressed with the performances, which were those of an outstanding virtuoso and stylist. Many recalls were given and encores were asked.

### FEBRUARY 2

**Philharmonic Orchestra** Georges Enesco put this Carnegie Hall concert of the Philharmonic on a distinct novelty basis, for he programmed and led three Rumanian compositions new to metropolitan symphonic patrons.

Two movements of a Suite Rustique by Sabin Dragoi (director of the Muncipal Conservatory at Timisoara) were Christmas Song and Wedding Song, both being simple and pleasant music, prettily themed and harmonized. Capriccio Roumain by Marcel Mihalovici (now a resident of Paris), consists of two connected parts, a *lento* and *allegro*, treating atmospheric airs (somewhat folktunish in character) with bright coloring and euphonious orchestration. The third of the new works was the most important, a "first time anywhere" of a suite by Enesco, called Villageoise. The five movements tonalize the composer's affectionate recollections of his native land: the arrival of spring; children mimicking a military band; the composer's old home at sunset, with pastoral implications; a picturesque river; and as a *finale*, a rustic dance employing themes heard previously in the score. The Enesco imagination, feeling and fine craftsmanship are evident in these typical pages plentifully spiced with modern touches.

A gracious and tenderly eloquent reading of Beethoven's eighth symphony must also be credited to the highly gifted composer-conductor.

### FEBRUARY 3

**Alice Tully** Program-making of novelty and distinction marked the recital of Alice Tully, dramatic soprano, in Town Hall. A strikingly handsome figure, she disclosed an appealing voice and cultivated personality. Five Wolf songs were given first, including two of Mignon's Lieder, Ganymed, the gay Epiphanias and Nimmer will ich dich verlieren. A Fauré group brought six of that composer's most compelling works, Clair de Lune being particularly effective in its lyrical line. Satie's La Statue de Bronze, Daphéneo and Le

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Chapelier, whimsical in content, had delicious proclamation. A novelty was A Contre-Coeur, three pieces by P. O. Ferroud (American premiere), filled with plays on words, their difficult idiom conveyed in accomplished style. A closing bracket included folk songs, numbers by Nordoff, Chesson, and Thomas Moore, and several encores. The piano accompaniments of Arpad Sandor were superb.

FEBRUARY 4

**National Orchestral Association** Successfully achieving the full romanticism of the second concerto (D minor) by Edward MacDowell, Rudolf Serkin, pianist, was the brilliant assisting soloist at this matinee, second in the Gabrilowitsch Memorial Series presented by Leon Barzin's National Orchestral Association in Carnegie Hall. Mr. Serkin's technical and musicianly facets were never better shown than in his delineation comprising virtuosity and intense rhapsodic treatment. Mr. Barzin and the young players were carried to dazzling heights by his reading. Brahms' Academic Festival Overture, except for some unreliable horns, was played with zest. Mr. Serkin's influence was still felt in the reading of Mendelssohn's Italian Symphony, played with brilliance if somewhat superficially.

**Noemi Bittencourt** Impressive technical skill was disclosed at her Town Hall evening program by Noemi Bittencourt, Brazilian pianist, who made her debut there last March. The Liszt transcription of Bach's A minor organ prelude and fugue was set forth with notable sonority and was followed by a precise reading of Mozart's sonata in A, which closes with the familiar Turkish March. Her Chopin group, set forth persuasively and with much expression, comprised the B flat minor sonata, the nocturne in C sharp minor and two etudes. Works of Liszt, Sigismond Stojowski (with whom Miss Bittencourt studied in Philadelphia), Villa-Lobos and V. Vianna concluded her formal schedule.

FEBRUARY 5

**Philharmonic Orchestra** Making his season's *adieu* at this Sabbath matinee, Georges Enesco led the Philharmonic Orchestra in a list embracing two Roumanian numbers, his own first symphony and Dino Lipatti's Chef cu lautari, the afternoon's novelty. Mozart's E flat major symphony (K. 543) was the curtain-raiser, offered in joyful vein, and then came Deems Taylor's derivative ballet music from Casanova, the composer accepting the audience's applause. Debussy's tale of a faun's escapades closed the first part. The Lipatti score, at least the excerpt played, is gypsy music of somewhat Stravinskian mould. It is attractive and at times brilliant, entertaining and aptly descriptive of its title (in English, Merrymaking with Fiddlers), the violin choir being exceedingly active. Mr. Enesco's own symphony needs no further comment. The conductor gave his usual musicianly consideration of each item.

**Richard Tauber** His second recital at Town Hall this season found Richard Tauber facing a large attendance which he pleased immeasurably with a long list of numbers by Grieg, Schumann, and the usual operetta excerpts of which the popular tenor makes a specialty. Also there were encores in abundance.

Tauber's purely vocal appeal, his keen musical understanding, and power to project moods through text and tone coloring, were in stimulative evidence. Percy Kahn accompanied artistically at the piano. Piano solos interspersed the program, played by Mariana Sarrica.

**New Friends of Music** A flute and harpsichord sonata (B minor), by Bach, played by René Le Roy and Yella Pessl, formed the interlude between the Stradivarius Quartet's performances of Haydn's quartets in D (op. 50, No. 6), C (op. 20, No. 2) and B minor (op. 64, No. 2) at the New Friends of Music Sunday concert in Town Hall. The string foursome again gave light and dextrous readings of the sparkling, jewel-like Haydn scores, the final one containing deeper notes of poignant expressiveness. Mr. Le Roy played the flute part in the Bach work with polish and clarity, and Miss Pessl seconded him with sprightly and accomplished clavecin playing.

**Griller Quartet** The results of their decade of cooperation were readily apparent in the functioning of the Griller Quartet, from England, which offered a debut program at a Town Hall soiree. Sidney Griller and Jack O'Brien, violinists, Philip Bruton, violist, and Colin Hampton, cellist, disclosed notable sense of style, careful adjustment of tonal values and remarkable collaboration in Arnold Bax's first quartet in G major Mozart's C major (K. 465) opus and Beethoven's F minor (op. 95). Voluminous tone, delicate nuancing and rhythmic vitality were not the least of the attributes disclosed by the newcomers. The Bax opus ably disclosed their musicianship, for the contrasting movements showed the players fitting their tonal palette to the mood of the section. The Mozart was transparent, silken in texture and expressive while the Beethoven score was masterfully delivered. The audience was keenly appreciative of the work by the new foursome.

## Other Concerts

Other Town Hall concerts, between January 21 and February 5, were given by René Le Roy, flutist, and Albert Leveque, pianist, January 22; Ana Drittel, cellist, January 29; Albert Hirsh, pianist, February 4. Alec Templeton, pianist, was heard in a benefit concert at Carnegie Hall on February 3. Harry Cumpson, pianist, appeared in two more recitals of Beethoven sonatas at the New School for Social Research on January 21 and 28.

### *Elmo Russ' Compositions Heard*

A program of works by Elmo Russ, composer-poet, was sponsored on February 2 by the New Arts League in the studios of J. H. Duval, in New York City. Mr. Russ, following his return from a tour was interviewed on stations WWRL and WFVW on music and poetry. In Miami, Florida, he appeared on January 2 for the Miami Beach Woman's Club and offered a setting of a Christmas poem by Vivian Yeiser Laramore. Mr. Russ gave his settings to poems of Robinson Jeffers, Edwin Arlington Robinson, Edna St. Vincent Millay, Archibald Macleish, Willa Cather, Leonora Speyer, Harold Vinal, Carl Sandburg, Vivian Yeiser Laramore and Dana Burnet on January 24 for the Poets' Round Table of Rochester, N. Y. On January 27 he appeared in a recital of his songs at the Statler Hotel, Cleveland, O., under the auspices of the Ohio Poetry Society.


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## Concerts in Berlin

(*Continued from page 5*)

a Drama by Antiochos Evanghelatos; four Lieder, by Emil Riedis, with Jani Aidali, soprano soloist; two movements of a piano concerto by Manolio Kalomiris, with Krino Zora-Kalomiris soloist; four Greek dances by Nikolaus Skalkotas; and Greek Suite by Petro Petrides, the composer conducting. The soloists, orchestra, and conductors, as well as the composers present received a warm ovation.

The Trio Italiano (Alfredo Casella, pianist, Alberto Poltronieri, violinist, and Arturo Bonucci, cellist) were warmly received at Bachsaal, in a list of Beethoven, Casella, and Pizzetti, the ensemble's splendid tone, style, and finish being notable.

Heading the list of pianists were Frederic Lamond, in a Beethoven-Schubert evening; Claudio Arrau in a Chopin-Debussy program; and Alexander Sienkiewics in Mozart, Beethoven, and Schumann. Gaspar Cassado's cello recital and Sigrid Onegin's Lieder seance, both at Beethovensaal, were highly successful.

LYRIC RESTORATIONS

Verdi's early opera, Luisa Miller, was recently restored at the Volksoper under the management of Erich Orthmann, stage settings and *mise-en-scene* by Hans Hartleb and Walter Kubbernuss, and conducting by Gustav Koenig. Though hardly a work of more than passing merit as compared with Verdi's other operas, Luisa Miller nevertheless attracted considerable attention and was excellently presented from every point of view. The able cast included Margarete Hoefflin-Jenssen (Luisa), Franz Stumpf (Count Walter), Ferdinand Mueller-Heldrich (Ferdinand), Maria Eichberger (Amalia), Franz Nothold (Wurm) and Hermann Abelmann (Luisa's Father).

Another production was Mozart's Magic Flute, given earlier in the season in new staging. The present restoration served largely as a vehicle for Hidemaro Konoye, Japanese conductor, hitherto known only as an orchestral leader. In spite of Konoye's excellent work, the opera lacked sparkle and Mozartian grace, due undoubtedly to a cast not particularly suited to this music and including Max Fischer (Pamino), Rosl Schaffrian (Queen of the Night), Margarete Hoefflin-Jenssen (Pamina), Guenther Baum (Papageno), Betty Kueper (Papagena) and Hans Wunderlich (Sarastro).

ORCHESTRAL ESSAYS

Under Erich Orthmann, the Volksoper Orchestra gave its third concert, the program including Moussorgsky's Night on Bald Mountain, Tschaikowsky's fifth symphony the first Berlin hearing of Szymanowski's second violin concerto, Emil von Telmanyi soloist, whose painstaking efforts with the difficult vehicle seemed wasted in view of the negative and uninteresting contents of the score.

The fifth Berlin Philharmonic Orchestra concert under Furtwängler consisted of Brahms' variations on a Haydn theme, Wagner's Good Friday Music, Strauss' Also Sprach Zarathustra, and Hans Pfitzner's duo for violin and cello, with Hugo Kolberg (violinist) and Arthur Troester (cellist). The orchestra's customary brilliance was never shown to better advantage, and the assisting artists presented the Pfitzner opus with technical assurance and poetic insight. Furtwängler was at his best.

Paul Paray, conductor of the Colonne Orchestra, Paris, was guest conductor of the Berlin Philharmonic Orchestra. In addition to presenting his own symphony in C major (first time in Berlin) Paray gave delightfully atmospheric readings of Strauss' Till Eulenspiegel, Debussy's Deux Nocturnes, Fauré's Pavane, and Chabrier's Bourée Fantasque. Pierre Fournier (also from Paris) was soloist in Haydn's cello concerto. Conductor and soloist were warmly received by the large audience, which included the French Ambassador to the Third Reich. Following Paray's reading of the Debussy work, he was given a thunderous ovation.

The sixth subscription concert was under Carl Schuricht, who gave a list of Mozart, Brahms, Dvorak, and the Elfenlied by Hugo Wolf, sung by the Kammerchor Waldo Javre. The sixth Classical Cycle concert, under Leopold Reichwein, was devoted to Beethoven: Leonore Overture (No. 1), seventh symphony, and the violin concerto played by Hugo Kolberg.

HUGO WOLF LIST

The State Opera Orchestra, chorus, and a group of soloists presented a Hugo Wolf program under the direction of Karl Elmendorff. Jaro Prohaska, Tiana Lemnitz and Josef von Manowarda each sang a group of Lieder, and the chorus performed Christnacht, with incidental soli by Kate Heidersbach (soprano) and Karl Neumann (baritone). An interesting contribution was a fragment of the unfinished opera Manuel Venegas, sung by six soloists and chorus and accompanied at the piano by Elmendorff.

Offerings in the recital field were piano seances by Eduard Erdmann, Gisela Sott, Herman Drews, Friederich Wuehrer, Heinrich Eckert, and concerts by the Don Cossack Choir, the Calvet Quartet of Paris, and the Salzburger Mozart Quartet. The last-named organization presented works by Franz Schmidt, and the first audition of Konrad Franz Noetel's opus, which revealed interesting material.

## London Music

(*Continued from page 5*)

Le Moucheron and Les Amusements. Five pieces by Brahms and Chopin's B flat minor sonata, etudes in A flat major and E minor also impressed.

Elena Gerhardt devoted her concert at Wigmore Hall to the works of Hugo Wolf. At this time comment is superfluous as to Mme. Gerhardt's supreme artistry. Suffice to say that the large audience gave the artist an ovation.

Maria Nermi, Hungarian contralto, at her Aeolian Hall recital, presented works by Handel, and arias by Donizetti and Meyerbeer. The singer was at her best in Mahler's Kindertotenlieder. Ivor Newton was the highly accomplished and sympathetic accompanist.

### *Boucherit Pupils Presented by Nice Centre Universitaire*

The Centre Universitaire Méditerranéen de Nice, presented pupils of Jules Boucherit, head of its violin department, in recital. The accompaniments were played by Colette Gaveau and Georges Dandelot. The students and the composers they performed are Claude Bougueret (Rode), Mlle. Thuillier (Mendelssohn), Colette de Montrémy (Mozart), Lise Blum (Wieniawski, Mendelssohn), Marie Gaudu (Paradies, Pugnani-Kreisler), Charles Cyroulnic (Sarasate, Moussorgsky), Francine Sorbets (Wieniawski, Vieuxtemps), Suzanne Plazonich (Glazounoff) and Jaen Gitton (Brahms). The three last are prize winners of the Paris Conservatoire.

### *Land to Conduct Elijah in Yonkers*

Elijah will be sung on February 21 in Yonkers (N. Y.) Arthur Harold Land conducting, by the Yonkers Oratorio and Festival Society, assisted by the Yonkers Symphony Society, and the following soloists: Maria Montana, soprano; Georgia Graves, alto; Harold Haugh, tenor; Mr. Land, baritone; Fred Shattuck, pianist; Harry Horsfall, organist. The Music Guild of Hastings and Dobbs Ferry will augment the chorus.

*ARTHUR HAROLD LAND*

### *N. Y. Philharmonic Orchestra to Play in Newark*

A special concert, presented by the Griffith Music Foundation, and given under the auspices of the associate alumnae of the New Jersey College of Women, is to be offered on April 10 at the Mosque Theatre, Newark, N. J., by the New York Philharmonic-Symphony Society. John Barbirolli will make his first appearance as a conductor before a New Jersey audience. Marian Anderson, contralto, was presented by the Foundation in the same theatre on January 9. Kosti Vehanen was at the piano.

### *Vienna Choir Boys Return to Europe*

Following the conclusion of their seventh American tour, the Vienna Choir Boys (Victor Gomboz, director) sailed for Europe on January 6. Seventy-five concerts, appearances with several orchestras, at St. Patrick's Cathedral and at the New York Radio City Music Hall were among their engagements. They also made several recordings. The choir returns next season, starting another tour in October.


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## RADIO HIGHLIGHTS

Dialed by H. A. S.

The annual mid-winter vacation period has arrived and several of those who started the season have departed from the airways for "rest," which usually means concert tours or appearances elsewhere, and have been replaced by substitutes generally worthy to "hold down" their places.

Among those to leave, temporarily, was the indefatigable **John Barbirolli,** his equally indefatigable substitute being that eminent musician **Georges Enesco,** who took over the New York Philharmonic baton. **Nathan Milstein** and **Felix Salmond** were two musicianly assisting soloists at recent concerts.

**Nelson Eddy,** American baritone, gave way to **Donald Dickson,** Metropolitan Opera singer of this same *tessitura,* the native score remaining equal.

**Margaret Speaks,** luscious-toned American soprano, who divides the Firestone programs with the melliflous **Richard Crooks,** has replaced that tenor, now on tour, but **Alfred Wallenstein** remains as conductor. Mr. **Crooks** incidentally was soloist with **Wilfred Pelletier** on February 5 when that Metropolitan Opera conductor made his second appearance of the season as director of the Sunday Evening Hour, one of the most satisfying "serious" programs on the air.

**Lawrence Tibbett** took a two weeks' leave of absence from his new "club" on Sunday nights but returned on February 5 to sing again from his large repertoire.

Two other interesting features continue, although one is nearing the end of its preliminary stage—the Metropolitan Auditions of the Air. **Grace Moore,** heard subsequently in the restoration of Louise, which, incidentally, was a premiere for radio listeners, discussed her career entertainingly at the February 5 broadcast when **Morton Bowe,** tenor and **Gertrude Riba,** dramatic soprano, were heard with **Fausto Cleva** conducting. **Bowe** was heard on January 29 when the Victor Light Opera Company commemorated the eightieth anniversary of Victor Herbert's birth, on the Magic Key program. **Anne Jamison,** delightful soprano, and **Thomas L. Thomas,** competent baritone, were the other participants under **Nathaniel Shilkret's** baton.

**John Carter** was interviewed by Impresario **Edward Johnson** on the January 22 program when **Ronald Marsilia,** tenor, **Helen Yorke,** soprano, and **Lawrence Alberti,** basso, contested. That afternoon **Yella Pessl,** harpsichordist, made her second appearance with the Madrigal Singers at the same hour that **Mischa Violin** led the Radio City Music Hall Orchestra with **Viola Philo,** soprano, as soloist.

Later in this full day listeners heard **Lauritz Melchior** as soloist in the D'Amicis-Braunsen song and other items with **Fabien Sevitzky's** Indianapolis Orchestra and **Alexander Kipnis,** basso, assisting **Fritz Stiedry's** New Friends of Music Orchestra. **Rudolph Ringwall** that night inaugurated five Sunday night broadcasts of the Cleveland Orchestra. **Guy Fraser Harrison** the next evening conducted the Rochester Civic Orchestra.

The Curtis Institute programs recently have brought its own string quartet with **Edith Evans Braun,** pianist, assisting and **Nathan Goldstein** and **Charles Libove,** violinists, with **Bianca Polack** and **Gary Graffman,** duo-pianists. Dr. **Louis Bailly's** chamber music students offered an interesting list on the January 30 matinee broadcast.

Forced by illness to curtail her Metropolitan appearances, **Marjorie Lawrence** was the principal attraction on the February 5 Magic Key program. **Carlos Salzedo** and his harp ensemble made one of their rare appearances, assisting the Philharmonic Orchestra, under **Ernest Schelling's** baton, at a recent young people's concert.

**Richard Tauber,** tenor, made his American radio bow of the season on January 29, appearing with the Sunday Evening Hour. Other orchestras active on the ether waves included the Columbia Chamber Orchestra, under **Howard Barlow; Karl Krueger's** Kansas City Philharmonic Orchestra in lists of much variety and the new Westminster Choir College's Academy Symphony under **Feri Roth.**

**Deems Taylor,** commentator extraordinary, joined the list of composers commenting on their own and other's songs in a new CBS feature at which the soloists were **Genevieve Rowe, Morton Bowe, Ruth Carhart** and **Hubert Hendrie. Vittorio Giannini, William Grant Still, Gena Branscombe, A. Walter Kramer, Charles F. Manney, Charles Repper** and **Jacques Wolfe** items were discussed.

**Jacques Jolas** was piano soloist in the February 2 keyboard concerts, appearing from Chicago. Although American audiences did not hear it the recital of **Eugenia Buxton,** native pianist, in Town Hall, New York, was short-waved to South America.

Other events of more than casual interest included **Beatrice MacCue's** list, including **Josephine Forsyth's** Lord's Prayer, on the Mu Phi Epsilon broadcast over WNYC: the recorded offerings, with the prima donna present to speak, of **Emma Eames'** attractive career, over WQXR; **Alec Templeton** improvising on the Barn Dance program; **Ruby Mercer,** and her Miniature Concert at WQXR; **Felix Knight** as guest with the Cleveland Orchestra under **Ringwall; Glenn Darwin** with the same orchestra a week later; **René Le Roy** and **Yella Pessl** with the Stradivarius Quartet and the incomparable **Gigli** returned as Rhadames.

Who said mid-winter vacation (for listeners)?

## CONSERVATORIES and SCHOOLS

### *Juilliard School of Music*

Nadia Boulanger has been engaged by President Ernest Hutcheson of the Juilliard School of Music for a series of lectures on Thursday afternoons in the recital hall, during this month and continuing into March. Her subjects cover Bach arias and recitatives, Schubert sonatas, Chopin mazurkas and Stravinsky's works among other items.

Albert Spalding of the violin faculty is on tour, with recitals listed in Pueblo, Colo., Albuquerque, N. M., Phoenix, Ariz., Los Angeles, Marysville and Bakersfield, Calif., Reno, Nev., and Spokane, Wash.

Rosina and Josef Lhevinne of the piano faculty presented a two-piano program at the Arion Musical Club, Milwaukee, Wis., on January 23, appeared with the Denver Symphony Orchestra on January 26 and in recital at the University of Colorado on January 30.

Janina Gorecka, a student, played the first movement of Tschaikowsky's violin concerto with the Rochester Civic Orchestra on January 15, and, with piano accompaniment, a group of solos. The next afternoon she was soloist with the orchestra in its weekly NBC broadcast.

Joseph Battista, pianist, a student, was soloist with the Philadelphia Orchestra on January 18 under Eugene Ormandy and the following week appeared at Swarthmore College.

The third in the series of chamber music concerts was given at the Graduate School on January 10. Bertha Melnik, pianist; Hinda Barnett, Dorothy De Lay, Nathan Gottschalk and William Ehrenkrantz, violinists; Myrtle Wolsfeld, Harry Hyams and Marjorie Portugal, violists; Robert Spergel, Norman Hollander and Olive Kimmel, cellists, and Estelle Hoffman, soprano, with Drusilla Huffmaster at the piano, participated.

### *Academy of Vocal Arts*

Emily Mickunas and Anne Simon are appearing in Martha, Faust, Carmen, The Bohemian Girl, Samson and Delila and Traviata at the Hollywood Beach Hotel, Hollywood, Fla. John Lawler, also of the Academy of Vocal Arts, recently left to sing leading bass roles with the same company. Miss Simon was soloist with Fabien Sevitzky's Sinfonietta at a recent benefit concert at the Bryn Mawr, Pa., home of Mrs. Walter Sharp.

Frank Cappelli and Blakely Ritter were engaged for leading roles in the recent performance of La Boheme by C. David Hocker, president of the Philadephia Opera Company. Seven artist-pupils of the academy are to participate in the April opera performance of the company. Mr. Cappelli gave a joint program with Robert Elmore, organist and choir director of Holy Trinity Church, and Mary Hill Doolittle, cellist, of the Baltimore Symphony Orchestra, at Radnor, Pa. Mr. Ritter and Robert Davis, tenor, appeared recently for the Matinee Musical Club of Philadelphia.

Vito Bassi, recipient of the men's opera award in the last National Federation of Music Clubs' contest, sang Turiddu in the Apollo Opera Company's presentation of Cavalleria Rusticana in Philadelphia on January 30.

Following auditions, Henry Faust, Hallie Nowland and Mackay Swan have been accepted for the preliminary course at the academy.

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### *Enesco Soloist in Elizabeth Philharmonic Society Concert*

On January 20 the Elizabeth (N. J.) Philharmonic Society continued its regular series (in addition to three seasonal morning programs for children) with a program of the Freischütz Overture, Unfinished Symphony, Mozart's seventh violin concerto in D major, Russian Soldier's Song (arranged by Dubensky) and The Sorcerer's Apprentice. Conductor August May and his players won prolonged favor from a capacity audience in the Masonic Temple. The soloist was Georges Enesco, who also contributed a group of solos with piano accompaniment by Sanford Schlussel. The concert was broadcast nationally over WOR, wih Leonard Liebling as commentator.

K. S.

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### *Huapala in Concert and Teaching Activities*

Huapala, Hawaiian dancer, is guest artist and instructor for the winter season with the Marion Denable Durbron Studio of Modern Dance, Washington, D. C. Huapala appeared with her group at the School for Social Research, New York, on January 29 in a program of Hawaiian numbers, the fourth of a special series of folk dances and songs of many lands sponsored by the Folk Festival Council. Her program was presented on February 10 at the Women's College, Newark, Del.


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# STUDIO NOTES

## EDGAR SCHOFIELD

Ray Dedels, tenor, presented a song list on January 12 for the Congress of States Association in the Pennsylvania Hotel, New York, and on January 17 was soloist at Plymouth Institute, Brooklyn, N. Y. He is soloist of the church. Clifford Dermody, baritone, has completed a two-weeks' engagement as featured artist with Jean Sablon's Revue at the Tic Toc Club, Montreal. Raymond Ovington, baritone, presented a song program for the Barnard Club on February 5. Ernice Lawrence, tenor, soloist at Memorial Presbyterian Church, Brooklyn, N. Y., sings three times weekly over WOR, New York. All are artist pupils of Edgar Schofield.

## HELEN DE WITT JACOBS

Piano and violin pupils of Helen De Witt Jacobs gave their second recital of the season on January 20 at the Sohmer Studios, New York, for a large and appreciative audience. Arnold Abramsen, seven-year old violinist, heard over WMCA, Harold Connell, Kenneth Matthews, Elizabeth Fitzpatrick and Andrea McMahon participated. George McCaulley, baritone and Violet Green, soprano, gave several solos. F. W. R.

## MAY STONE

Charlotte Bruno, mezzo-soprano, resumed touring with the San Carlo Opera Company, following appearances in New York, and in Toronto, Can., as Azucena. Christine d'Auria, soprano, made her operatic debut on January 13 as Frasquita (Carmen) with the Essex County Opera Company, at the Mosque Theatre, Newark, N. J. Olga Paul, contralto, was a guest with the Gilbert and Sullivan Society, New York, in December. Florence Wyman completed her first picture, singing The Last Rose of Summer, for Warner Brothers, and continues with them. Donald Speer, tenor, sang on the Metropolitan Auditions of the Air on January 15. All are artist pupils of May Stone.

## ETHEL GLENN HIER

A program in honor of Mrs. Edward A. MacDowell was given by pupils of Ethel Glenn Hier at her New York studio on January 22. There were solos, duets, trios, quartets and a quintet for two pianos featuring American composers as well as classics. Preceding the playing of each piece, the pupil gave an outline of the character of the music. After MacDowell's Shadow Dance, Scotch Poem and Witches Dance, played by Caroline Storms, Ruth Menshon and Jean Tirsbier, Mrs. MacDowell gave interesting comments in connection with the writing of the music by her husband. Charles Haubiel, also an honored guest, praised youthful Miss Storms for her playing of his Festival of the Dragons. Other pupils were Constance Sailors, Catherine Bain, Betty Lou and Bobby Kent, Teddy and Alex Prochazka, John Ward, Eleanor Geehr, Marian Menshon, Jane Storms and Susan Horine. At the conclusion of the program Mr. Haubiel gave pleasure with a group of his own compositions. G. N.

## ESTELLE LIEBLING

Jean Tennyson, soprano, heard as Micaela with the Chicago City Opera Company in December, was guest soloist on the Consolidated Gas Company program over WJZ on January 10. Myra Manning, soprano, sang the title role in Madam Butterfly with the Monte Carlo Grand Opera Company in Allentown, Pa. Rosina Morano, coloratura soprano, sang the role of Rosina in the New York Hippodrome presentation of Barber of Seville on January 8.

Lucy Monroe, soprano, was heard in recital in December in St. Louis, Mo. Rosemarie Brancato, coloratura soprano, was a soloist at the Ukrainian Symphony Orchestra concert in Carnegie Hall, New York, on January 8 and also sang on the Consolidated Gas Company radio program.

Lila Mae Flynn, dramatic soprano, appeared with the Kansas City Philharmonic Orchestra on February 12 in Kansas City. Ivy Dale, mezzo-soprano and Elizabeth Mulliner and Betty Stewart, sopranos, were among the singers at the Radio City Music Hall the week of January 12. Grace Panvini, coloratura soprano and Brooks Dunbar, tenor, were guest artists for the Scranton (Pa.) Kiwanis Club on January 11. Marcia Mansfield, soprano, was soloist at the Women's University Club concert on January 13.

All are artist-pupils of Estelle Liebling whose opera class gave an evening of opera at Bronx House on January 13 and performances at the Educational Alliance and the Federation Settlement.

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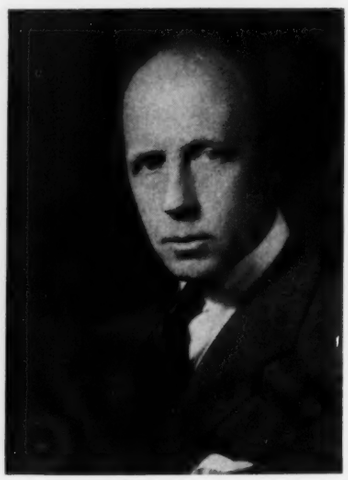

*PERCY SUCH,*
*cellist, has become a faculty member of the New York College of Music, in association with William Ebann. Mr. Such toured in Europe, played with the Joachim and other quartets, and is also on the faculty of Rutgers University and conductor of the university orchestra.*

## SAPIO STUDIOS

Olga Sapio, pianist, and Constance Veitch, cellist, of the Schubert Trio, were recently heard in a varied program at the Asbury Park, N. J., Women's Club. Romualdo Sapio, conductor - composer, was represented by his new Mass at the Christmas Eve service of the Church of St. Nicholas, under the direction of Jane A. Casey. It was repeated the following Sunday. Mr. Sapio's Break Forth Into Joy was sung in January at the Swedenborgian Church, New York, under Dr. Rutherford.

## HARRIOT EUDORA BARROWS

Harry Boyer, bass-baritone, was heard in recital recently for the Pulaski (Va.) Music Club in a varied list. Sara Webber, dramatic soprano, was soloist on February 13 with the Providence (R. I.) Symphony Orchestra at the Music Mansion. Bill Elliott, baritone, in addition to weekly broadcasts over WEEI, Boston, and over WABC, gave concerts at the home of Mrs. Arthur Butler, New York; appeared at Newburyport, Mass., at Wilimantic, Conn., Manchester, N. H., Plattsburg, N. Y., Burlington, Vt., Providence, R. I., and Boston. He is to appear at Salem, Mass., Kittery, Me., and Lawrence and Boston, Mass. Dorothy Horan, contralto, was heard at the Metropolitan Theatre, Providence, R. I., and at Longy School, Boston. She sang also at the Gardner Museum, Boston. Thelma Jo Fisher, contralto, gave a program in Littleton, Mass., for the Lynn (Mass.) Woman's Club, the Montpelier (Vt.) Women's Club and at Worcester, Mass. All are artist-pupils of Harriot Eudora Barrows.

(*Continued on page 40*)

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# OBITUARY

### Eugenio di Pirani

BERLIN.—Eugenio di Pirani, pianist, composer and teacher, died here recently. Born in Bologna in 1852 he studied and later taught at the Stern Conservatory here, going to the United States in 1905. With Alma Webster Powell, soprano, he founded the Powell-Pirani Musical Institute in Brooklyn, N. Y. His works included a ballet, piano, violin and cello trio, many piano solos and a tone poem, In Alt-Heidelberg, performed at a Sunday night concert at the Metropolitan Opera House. After returning here, he retired from active musical life about 1932. R. F.

### Geneve Cadle Maze

PERU, ILL.—Geneve Cadle Maze, soprano, known professionally as Geneve Cadle, died here on January 7. A pupil of Ellen Kinsman Mann, of Chicago, she also studied in Florence, Paris and London. She introduced works of American composers to Florence, the composers, including A. Walter Kramer, Horace Johnson and Wintter Watts, assisting at the piano, and also sang songs of Mario Castelnuovo-Tedesco. With Richard Hageman at the piano, her American debut was made in Town Hall, New York, and she also sang in the Playhouse, Chicago, with Edgar Nelson at the piano. Formerly under the direction of the National Music League, she had appeared in many concerts, singing with the Philadelphia Orchestra and at Chautauqua, N. Y. Mrs. Maze had held church and synagogue positions in New York. In addition to her husband, she is survived by a son and a daughter. J. D.

### Robert Wagner

Robert Wagner died at his New York home on January 25. He was president of the Wagner Society, which he helped to found, and was active in developing it successfully and establishing branch affiliations in other American cities. The New York organization devotes itself to study of the Wagner music dramas and engages lecturers and singers. He is survived by his widow, Mrs. Barbara Leighton Wagner. K. S.

### Giuseppe Radaelli

Giuseppe Radaelli, fifty-two years of age, former tenor at La Scala, died in New York on January 30. He was born in Bergamo, Italy, and after his debut in Sicily served at La Scala from 1919 to 1921. He had also appeared in Buenos Aires and with the Chicago Opera Company. His most recent appearances had been with the Hippodrome Opera Company. Surviving are his widow, a son and a daughter. S. A.

### Lajos Serly

Lajos Serly, Hungarian composer and conductor, died in New York on February 1. Born eighty-four years go, he was graduated from the Vienna Imperial Academy of Music, played in an orchestra led by Johannes Brahms and later studied with Franz Liszt. He organized and conducted the first Budapest Philharmonic Orchestra and later led orchestras in Germany, Italy, England and France. For a time he was musical director of the Royal Opera Comique in Budapest and of the Vienna Opera. He had conducted before Emperor Franz Joseph and Queen Victoria.

Coming to the United States in 1905 he organized a Hungarian company, toured the country and made recordings. He composed about fifteen operettas, some 500 songs and several operas, among them The Rose of Alhambra, based on a Washington Irving story. Among his pupils was the late George Gershwin. He was the father of Tibor Serly, composer, conductor and former violist of the Philadelphia Orchestra. Also surviving are his widow, another son and three daughters. S. A.

### Judge G. W. Burnham

VINTON, IA.—Judge G. W. Burnham, father of Thuel Burnham, concert pianist and teacher, died on January 20 at his home here.

### Ewald B. Haun

CLIFTON SPRINGS, N. Y.—Ewald B. Haun, for ten years, until his retirement a year ago, solo flutist of the Metropolitan Opera orchestra, died here on January 5. Born forty-six years ago, he was educated in Cincinnati and while still young became prominent as a flutist. He had accompanied many artists on tours, among whom was Amelita Galli-Curci. M. T.

### Dr. Willard B. Segur

BOSTON.—Dr. Willard B. Segur, author of the Dartmouth College football song, died on January 27. He was seventy-three years of age. K. L.

### Frederic Voelker

Frederic Voelker, violinist and operatic conductor, died in New York on January 26.

Born in Frankfort, Germany, seventy-nine years ago, he studied with Hans von Bülow and subsequently went to Hamburg as concertmaster of the State Opera. On invitation of Theodore Thomas, he came to the United States to join the American Opera Company orchestra and later founded the violin department at the Constantin von Sternberg School of Music, Philadelphia. He had also been concertmaster of the Pittsburgh Symphony Orchestra. His wife, many years his accompanist, survives.

### Mrs. A. M. Virgil

PARK RIDGE, N. J.—Mrs. Antha Minerva Virgil, a piano teacher in New York for half a century until her retirement about a year and a half ago, died here on February 4 at the age of eighty-seven. She was the author of the Virgil Method of piano instruction and had many pupils who carried on her system in various cities. Many works for piano students were her contributions to musical repertoire. She was born in Elmira, N. Y. In 1878 she was married to Almon Kincaid Virgil, who in 1892 patented the Virgil Practice Clavier, a silent keyboard for use in acquiring a perfect legato. In 1895 he established a Virgil Clavier School in London. They had founded the Virgil Piano School in New York in 1891 and she later directed it. Her second marriage was to Amos C. Bergman, who survives. T. Y.

### A. Koussevitzky

MOSCOW.—A. Koussevitzky, father of Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra in the United States, died here on January 12. He was active in musical circles throughout Russia both as a pedagogue and practising musician. In addition to the Indianapolis conductor, he is survived by his widow and two other sons. K. M.

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## STUDIO NOTES

(*Continued from page* 38)

### DORNAY-CULP

An interesting program was presented on January 22 by radio and concert artists of the Dornay-Culp Studios, New York. John Graeber, baritone, and Dorothy Kirsten, soprano, were enthusiastically received for their musicianly interpretations, the former in an aria from Verdi's Masked Ball and the latter in Micaela's aria and Delibes' Les Filles de Cadix. Robert Simmons sang airs of Lalo and Debussy, a Strauss item, MacGimsey's Sweet Little Jesus Boy and the Charming Chloe in artistic style and joined admirably with Patti Pickens in duets by Romberg and Archer. Anne Trocianecky showed good vocal quality in Mozart and Beethoven numbers and Margaret MacLaeren disclosed marked vocal potentialities in Musetta's Waltz and a Sibella number. Harriet Voloshin contributed Brahms, Hahn and Keel songs artistically interpreted. Louis Dornay introduced the artists and commented on their numbers. Betsy Culp gave artistic support at the piano. G. N.

### EARL M. ROEDER

Artist-pupils of Carl M. Roeder recently offered an interesting program in his Carnegie Hall studio. Miriam Woronoff, in Bach, Chopin and Sternberg items; Joseph Antmann, in Beethoven's thirty-two variations; Lewis Hamvas, in the Bach-Busoni chaconne; Katherine Braun in a Chopin number; and Rosetta Goodkind, who played Gluck-Sgambati and Levitzki items, were outstanding. Others who participated were Henry Conlin, Clara Cash, Jeanne Redlin, Sarah Stein, Paul Leeman, Jevolyn Steuerwald, Ruth Phillips, Lula Vretos and Jack Seaman. R. J.

### LA FORGE-BERÚMEN

Jess Walters, baritone, The Balladeers male quartet and the La Forge Ensemble presented works of Brahms and Gounod at the regular weekly La Forge-Berúmen Musicale over the Mutual Broadcasting System on January 17. Virgil Day, tenor, sang the solo from Gounod's Sanctus, Mr. Walters offered the Credo from Otello and a group of songs. Ballads of Stephen Foster were presented by the male quartet. Frank La Forge directed the ensemble.

At the January 24 broadcast Gil Valeriano, tenor, sang two arias and Spanish songs. Frances Stowe, pianist, The Balladeers and the La Forge Ensemble also participated.

On January 17 The Balladeers gave a joint program with Lolita Gainsborg, pianist, at the Hotel Plaza, New York, for the Musicians Club and the next evening presented a program at the Convent of the Sacred Heart, New York.

### JOSEF WAGNER

Now on tour with Cecil Leeson, saxophonist, Josef Wagner, pianist, composer and accompanist, recently played the F minor concerto of Chopin with the St. Louis Symphony Orchestra. He has concerts scheduled in Atlanta, and Savannah, Ga., and Miami, Fla., as well as in the Bach series in Carnegie Hall, New York, for the Friends of Music.

### SOLON ALBERTI

Joseph Novenson, bass-baritone, has been engaged by the Winston-Salem, N. C. radio station for two programs weekly and also to read poetry, with a musical program, three times each week.

Rad Robinson, tenor, in Hollywood with the King's Men Quartet, has completed a six-weeks' engagement with Rudy Vallee at the Cocoanut Grove and is making pictures with MGM and Paramount studios.

Marcella Uhl, contralto soloist at Central Christian Church, has been engaged for Sunday evenings at the Fort Washington Presbyterian Church, New York. She sang the entire summer with the St. Louis Opera Company.

Kay Boyd Remley, tenor, of Nampa, Ida., directs public school music in that city and directs classes there and in Boise. He has had charge of Mr. Alberti's summer classes there for three seasons.

Margaret McCulloch, contralto, head of the WPA Music School, New York, gave a recital in December at the Y.M.C.A. Mary Jane Watkins, soprano, appears on Kate Smith's weekly radio program. Finley Walker, baritone, gave a Wichita Falls, Tex., recital recently.

All are artist-pupils of Solon Alberti, whose summer students included Esther Arnold, soprano and teacher, Waukegan, Ill.; Bud Lyon, tenor of the King's Men Quartet; Julietta Novis, soprano, in pictures in Hollywood; Josephine Neri, soprano, who coached her recent Steinway Hall, New York, program (awarded in the competition of the Madrigal Society) with Mr. Alberti. He accompanied her.


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*ROSINA AND JOSEF LHEVINNE CUT CAKE*
*celebrating their fortieth wedding and professional anniversaries, which were marked by a Carnegie Hall concert. Ernest Hutcheson, president of the Juilliard School of Music, left, and Albert Stoessel, right, who conducted the orchestra, look on as the couple are guests of the faculty and alumni of the school.*

(BELOW) — *ELISABETH SCHUMANN and LEO ROSENEK, her accompanist, following their Cleveland, O., recital arranged by the German departments of Western Reserve University. They appeared on January 20 for the Philadelphia Forum and on January 31 for the Institute of Art, Detroit, Mich. (Photo by Howard A. Hartman.)*

*CARLTON GAULD, basso, of the San Francisco Opera Company, in the role of Golaud in Pelléas et Mélisande. (Photo by Morton & Co.)*

*ISIDOR ACHRON and LEA KARINA, soloists at the January 16 concert at the University of Miami, Miami, Fla., were guests at a reception after the concert, given by Dr. Bowman Foster, left, dean. Dr. Arnold Volpe, right, conducted the orchestra.*

*THE PRO ARPA QUARTET greeted on their arrival in Havana, Cuba, for their recitals there on January 9 and 11. The members of the quartet are Helen Thomas, Anne Roberts, Eloise Bieber and Anna Sacchi.*

(BELOW) *STELL ANDERSEN, American pianist, feeding the gulls at The Hague where she plays a return engagement this month. She is now on a European tour.*

(BELOW) *PAUL BOEPPLE, director of the Dalcroze School of Music, conductor of the Dessoff Choirs and counsellor and director of the National Music League. The Dessoff Choirs appeared in a concert at Town Hall, New York, January 31.*

(RIGHT) *ELIZABETH GILLESPIE, eighteen-year-old artist-pupil of Anita Rio, made her debut on January 7 in a song recital at the Stamford (Conn.) home of her parents, Mr. and Mrs. Richard Gillespie, in a program of folksongs, and operatic arias. Her mother was at the piano.*

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

*Ensemble Photo by E. Grunberg, Paris*

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